

Practical English



OCTOBER 7, 1946 • A SCHOLASTIC MAGAZINE • INTRODUCTIONS (See page 5) ►



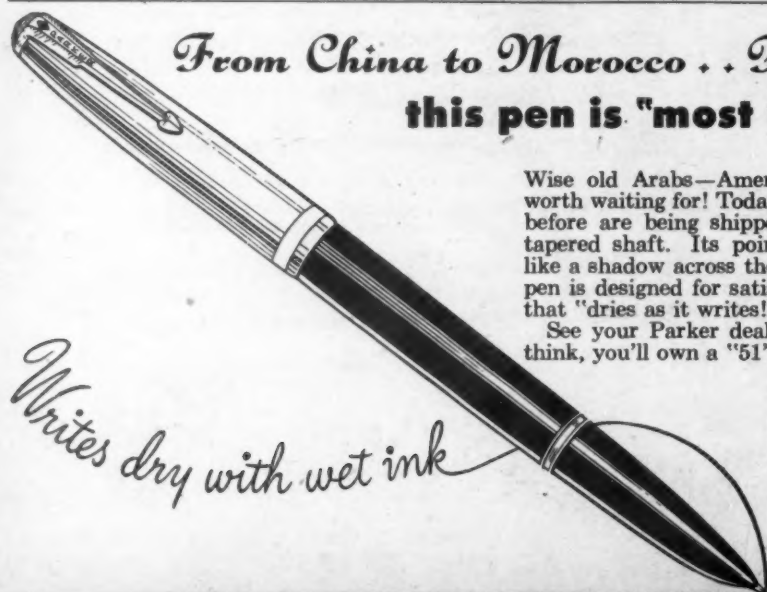
A lone B-24, winging its way to Marrakech, Morocco, receives radio reports of bad weather ahead—is forced down in the desert. The crew begin to bargain for souvenirs with native Arabs.



Most-coveted souvenir is a hand-made dagger with silver sheath. "10,000 francs," says the owner. The pilot of the plane offers instead, an ordinary fountain pen in trade. But the Arab shakes his head.



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Writes dry with wet ink

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Practical English

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business, or Vocational Courses, Published Weekly During the School Year

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VOLUME 1

NUMBER 4

OCTOBER 7, 1946

Who Are You?

Here's One Good Way to Find Out

IT BOILS down to this: Who are You? Of course you think you know! — James P. Winston, 15, son of Mr. and Mrs. John D. Winston, 319 Caledonia Road, Soph., Glendale H. S.; blond hair, blue eyes, 5 feet, 10; shirt, 14½; shoe, 7½; hat (doesn't wear one); English, B; algebra, C; social studies, B. Plays tennis, hot records.

Change the sex; same facts except for shirts, shoes and oddments. Your parents could add some detail.

There you stand. Red blood coursing through your veins. I.Q., 110. The all-American boy. Or girl. Good raw material. But what is it going to BE? At 20? At 25; 35; 45?

Almost every famous name began to find out what kind of a person he was while in the 'teens. Newspapers and magazines are staffed with ex-high school newspaper reporters. Edna St. Vincent Millay won poetry awards at 17. What would big leagues do without ex-high school letter men?

Yes, high school is a place to find yourself; to find out what's under that warm, pink skin of yours. That's what teachers and grades and sports and school activities are for.

And, that's what Scholastic Awards are for. To help you and your teachers find out whether you have an aptitude for the arts — writing, pictorial art, music, craftsmanship, or even photography.

What are these Awards? Well, they were first offered about 25 years ago. They are "letters" — recognition — for excellence in creative work.

Scholastic Awards aren't an exclusive affair. A total of nearly 10,000 regional and national awards will be presented. These awards will recognize ability in a wide variety of fields. Elsewhere in this magazine you will find a list of 71 different classifications of work which will receive Scholastic Awards. Look over this list. Do you do any of these things. If you do, plan now to submit the best of your work.

Note that you may have an opportunity of having your work judged first in regional Scholastic Awards programs in art and writing. Work receiving regional awards goes automatically to national judges.

Neither your teachers nor Scholastic Magazines expect you to be a great artist or writer while you are in your 'teens. But the way to find out if you can write is to write and heed criticism; to paint, ditto; to compose, ditto.

Win or lose, you will find out more about what kind of a person YOU are. The experience can help you tell where to apply your energies, your intelligence, your talent to best advantage. Discover YOU through Scholastic Awards.

Our Cover introduces four young people who look as if they've discovered that introductions can actually be fun! They're students at the Clifford J. Scott High School, in East Orange, New Jersey. But

there's nothing local about proper introductions — good form is good form anywhere. The same formulas that made it easy for this bright quartet will put you at ease with introductions. — Photo by Acme



1st PRIZE WINNER in last year's Scholastic Awards. Chances are you can do as well . . . perhaps better. Try it and enter your pictures in this year's contest. See rules and prizes in this issue.



Say What
You Please!

. . . and that's what we mean! This letters column, which will be a regular feature in *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, Scholastic Magazines, 220 East 42nd St., New York 17, N. Y. — The Editors.

When I read your Movie Editors' one-check review of *Blue Skies* (Sept. 23rd issue), I was ready to argue with him, since I usually enjoy any Crosby musical. But last night I went to see *Blue Skies* and the argument's off! Even with Der Bingle's singing the story was "dishwater."

Then suddenly I realized that all the musicals I've seen lately have been stale bits of script hitched together with songs that don't jive with the story. The musical score of *Night and Day* was top-notch, but the story was sappy. In order to find an excuse to use some Jerome Kern songs, *Centennial Summer* stole a big hunk of plot from *Meet Me in St. Louis*. Now *Blue Skies* tosses Irving Berlin into the hash.

The Broadway shows, *Carousel* and *Oklahoma*, show that music and story can be put together so that they make sense. In these shows the tunes actually fit into the plot. You know they belong there — and aren't just hung on to the plot as if it were a clothesline.

Why can't Hollywood do the same thing?

Roy Rogers (no kidding!)
Brooklyn, N. Y.

Your Sports Editor, Herman Masin, ended his story about Ted Williams, the Red Sox batter (Sept. 16th issue), with the following jingle:

*When enemy pitchers look at Ted,
They moan aloud and shake their head
And wish they hadda stood in bed!*

Shouldn't it be *heads* instead of *head*? And doesn't Mr. Masin mean *stayed in bed*?

Martha Valens
Cincinnati, Ohio

"Heads," you win! But Mr. Masin says he did mean "stood in bed." He says "stood in bed" is a bit of slang accepted in the best of circles. It evidently means the same as "stayed in bed." However, Mr. Masin translates thusly: "I shouda stood in bed" means "It was a bad day at the office," "The weather is foul," "Life isn't worth living," etc. In other words, "Take it away!"

A good tip for Better Pictures...FLASH WITH

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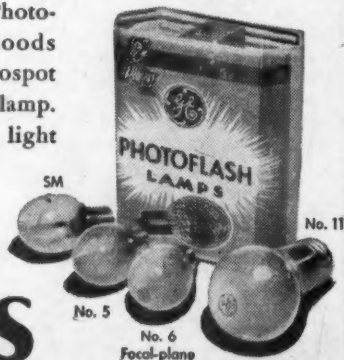
TWO GOOD TIPS: on "open flash" G-E's Speed Midget (SM) stops action with the effect of a 1/200 shutter speed; for synchronized use, G-E No. 5 is tops!

If your dealer can't supply G-E Photoflash lamps, try G-E Reflectorfloods (RFL-2) and the new G-E Photospot (RSP-2). Combine reflector and lamp. Fit any light socket. Continuous light for snapshots on fast film.

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GENERAL ELECTRIC



INTRODUCING—

By Lee Learner

MEET and greet the people! Does that make you cringe? Would you rather take six algebra tests than make one introduction? Would you rather face a firing line than a receiving line?

Then cheer up—and settle down to learning the *whys* and *wherefores* of introductions. There aren't many; they aren't difficult. They simplify, rather than complicate, this business of introducing people. And, once you have these few, simple formulas fixed in your mind, you'll forget how to fumble.

First, introduce men and boys to women and girls; and younger people to older people. In translation, this means to mention *first* the name of the person to *whom* you're making the introduction. (When the introduction involves two people of the same sex and approximately the same age, the order doesn't matter.)

Right: Mother, this is Chad Bowles



Wrong: Chad, I'd like you to meet my mother.

Right: Mr. Weston, this is my kid brother, Bill.

Bill: Meet Mr. Weston, principal of Central High.

Next, take it easy and make your introduction as simple and uncluttered as possible. Introduce one person to another, instead of doubling up and introducing both people to each other.

The Hard Way: Jennie, this is Ed. Byers. Ed, this is Jennie Condon.

The Easy Way: Jennie Condon, this is Ed Byers.

Question Marks

Is that a question mark wrinkling your brow???

When to use Mr. or Miss, instead of first names? Only when you would usu-

ally address the person that way. Your own friends are always presented as "Paul Cuthbert," "Jean Dart," and "Sam Messner." Your teacher and your next-door neighbor would naturally be "Miss Jamison" and "Mr. Arnold." The exceptions are relatives whose last names differ from yours—your step-father, your married sister. Introduce them as, "My father, Mr. McGowan," "My sister, Mrs. Talmadge."

Which introductory phrases are "acceptable"? We'll take any of these:

"Mrs. Masters, I'd like to introduce my cousin, Cathy Brewster."

"Shirley Dawes, I'd like you to meet Harry Joad."

"Phyllis Diener, this is my cousin, Bob Ruark."

"Tom Grayson, Len Stockwell."

But it's taboo to give orders—"Shirley, meet Harry Joad" or "Tom, shake with Len."

Suppose you forget someone's name? Don't cover up by mumbling "This is James Blurp." Come right out with, "I'm sorry James, I don't remember your last name." James will rescue you, never fear.

How to acknowledge an introduction? You're always safe with "How do you do." You're more likely to make a hit if you add the other person's name to your greeting. "Hello" would slide in under the line if only young people were present. It shows more respect for older people to say, "How do you do."

Frills, such as "Charmed, I'm sure" or "Pleased to meet you" sound insincere. How can you know, immediately, that you *are* charmed or pleased? If you



have looked forward to meeting Janet North, say so with a straightforward, "I'm very glad to know you, Janet." But don't embarrass her with, "Oh, I've heard so much about you!"

When do you shake hands? Handshaking is always in order when men and boys are introduced to each other. The matter is optional when a boy is introduced to a girl—and it's the girl's option! But if the boy unwittingly makes the first move, the girl should meet him half-way, instead of leaving him with his hand dangling in mid-air. And let's go in for the firm, brief handclasp, not the prolonged-pumping or flabby-fisted varieties.

Must you always stand up for introductions? The ups-and-downs of introductions are easy when you follow these two general rules: Boys always rise to the occasion, no matter whom they're meeting or greeting. Girls stand only on being introduced to older people.

What about the confusion of double introductions? That's an easy one—there's no confusion! Here's what happens when two couples meet, and only the boys know each other:

Norman: (to his date) Sue Michaels, this is Ira Gibson.

Sue: How do you do, Ira.

Ira: How do you do. (Turning to his date) Estelle Clark, I'd like you to meet Sue Michaels and Norman Burke.

Estelle: How do you do.

Sue and Norman: How do you do, Estelle.

Filling the Gap

Your responsibility doesn't end with introductions. It's up to you to fill the awkward pause that may follow the how-do-you-do's. Don't direct your remarks to one person. Swing the conversation into some channel where all

of you can navigate equally well.

Bring the third person up-to-date on the conversation: "Stuart and I were arguing about *Up Front*. Have you read it, Dan?" or "We've been trying to decide which movie to see. Have you any suggestions, Mrs. Entwhistle?"

Extend an invitation to the person



who has just joined you: "Selma and I are on our way to the library, Helen. Would you like to come along?" or "Won't you have a coke with us, Harold?"

Or, as a last resort, identify one friend for the other: "Sally was my bunkmate at camp last summer, Enid." But don't make your identification-tags too personal. "Paul is our local Sinatra" would only produce blushes all around.

A good host, no matter how busy, always starts the conversation *before* he abandons newly-met guests. But, if your host neglects this, the first conversational attempt is up to the person to whom the introduction was made.

What can you say to someone you've just met? A thousand things, from airplanes to zoos, and including books, movies, records, and sports.

"Have you ever flown? I'm trying to talk my folks into letting me take a plane when I visit my aunt in San Francisco."

"Have you read *David Copperfield*? I have to make a book report on it next week."

"Did you hear the broadcasts of the World Series? I was lucky enough to see a telecast of the last game."

Obviously, a question will help the other fellow pick up his cue easily. And speaking of questions, don't feel shy about asking your new acquaintance to repeat his name, if you didn't hear it clearly. It's smarter to straighten out the situation immediately than to spend the evening referring to Dolly Mead as Lolly Meak. When someone appeals to you with, "I'm sorry, I didn't catch your name," resist the impulse to leer, "I didn't throw it." You won't make a hit with new friends by flustering them.

Don't save your welcome-mat for large, pre-arranged parties. You're automatically labelled "Host" or "Hostess" when you have even *one* guest in your home.

Playing Host

If the family circle is in the living room when your date arrives, make a general introduction: "This is Jack Saunders. Jack, I'd like you to meet my mother, my father, my uncle, Mr. Pinero, and my brother George." You'd introduce a girl the same way. In your own home, your parents are senior hosts. Present *all* your friends to them. At school your teachers are hosts and hostesses. Introduce your mother to Miss Stark (even though Miss Stark is the younger of the two), and to Mr. Gaines.

As a party hostess, you should see that all your guests meet each other. But that doesn't call for a round-robin of introductions for every new arrival. Your introductions will be useless if you pop them off in rapid-fire succession. Present the newcomer to a small group of people, at first — "Jean Dart. I'd like you to meet Phyllis Croft, Mark Arbisi and Don Walsek. Jean and I went hosteling together last summer." Later in the evening, catch up with Jean and introduce her to anyone she hasn't met.

What to do if so many guests arrive at once that you can't do the honors all around? Just announce: "I'm going to leave you 'on your own' and ask you to introduce yourselves."

Presenting — You!

You needn't wait for introductions when you're a guest at a private party. Meet your fellow guests half-way by offering, "We haven't met, have we? I'm Ted Hughes."

The girl to whom you speak will reply, "How do you do. I'm Beth Crosley," and you take it from there as if you'd been introduced by your hostess. Or, if it's a date-affair, the boys first introduce themselves to each other, then their dates.



The same technique holds good for introducing yourself to receiving lines. But tone it down to a restrained "Good evening. I'm Robert Collins." Very often, the first lady will repeat your name to the person next to her — "Mr. Hammer, may I present Robert Collins?" Your reply, of course, is "How do you do, Mr. Hammer" — and so on down the line.

The chaperones, too, deserve at least a moment of your attention. Take time to introduce yourself to them and make some comment — "It's a wonderful dance, isn't it?" Then they'll remember you as "that charming Hazel Hopkins" instead of "that tall girl who didn't look at us all evening."

At a school affair, be sure to greet the principal and any teachers who are present. Identify yourself by name and grade — Raymond Wetzel, 10A — so they can place you immediately.

Who's New

With fellow-students, of course, you're more casual. It's friendly, not forward, to say hello to the new girl in your Spanish class. But never neglect introductions. Don't settle for a "Hi, there." Welcome her with, "Hello, I'm Ray Wetzel. You're new at Central High aren't you?"

In business, it's necessary to add some remark to identify yourself. You could start an interview with a prospective employer by saying, "Good morning, Mr. Marino. I'm Dan Skalla. Mr. Knowles suggested that I see you about an opening in your accounting department." And when you're new on a job, you'd explain to the other employees, "I'm Nancy Manescu, Mr. Lamb's new secretary."

An explanation would also be necessary if you met an acquaintance who didn't seem to remember you. Help him over his embarrassment with, "I'm Vivian de Vore. We met at Judy Nelson's party last summer."

The Last Word

Goodbyes are as important as hellos. What if you didn't have much to say during the brief chat between Kermit and his cousin Wilbur? You were introduced to Wilbur, and it's rude to turn your back on him abruptly when you leave. It's unnecessary, too. There's no tongue-twisting about "I'm glad I met you" or "I've enjoyed meeting you." If you feel more enthusiastic about him, you might say, "I hope to see you soon again."

And if Wilbur beats you to the draw with some such comment, you're being paid a compliment. A careless "Sure thing" or "Likewise" or "Same here" isn't good enough. Your "Thank you" is what's needed to put a finishing touch on the hail-and-farewell formula.

ALL ABOARD?

AT a railway station perhaps you've seen a woman standing alongside an incoming train and carrying something that looked like a list of names. Perhaps later you've heard her say to a passenger who has just stepped off the train: "Are you Betty Bristow of Beaver Falls? Well, I'm Miss Hunt of Travelers Aid. Your mother asked us to meet you and..."

Travelers Aid has booths or desks in the stations of most large cities. Their booths are usually staffed twenty-four hours a day. Upon request of relatives, friends, or employers, passengers are met and helped with any possible difficulties in traveling.

Miss Hunt's list of incoming passengers might include:

"Donald Buck, aged 10, traveling from Chicago to Boston. Has only ten minutes to change to Boston train."

"Mrs. Charles Patterson, an old lady slightly crippled. May need help in meeting her sister, Mrs. Jack Tillett, in station."

"Richard Walsek, aged 32, blond. Left his wallet at home. Give him \$50 his wife telegraphed in care of Travelers Aid."

The Travelers Aid worker has never seen any of these people before, so she must depend on whatever slight information she has concerning them.

Here's a job where the first impression is of Number One Importance. The Travelers Aid worker has to ask a stranger whether he is Mr. Smith with-



out annoying him if he is not Mr. Smith. When she finds the right person, she introduces herself on the spot and explains her business. In this two- or three-minute introduction she must make a good impression on the traveler.

A Travelers Aid worker must speak English well enough to win immediate respect from strangers. She must like people and must meet them easily. "This is the key to success in social work," Miss Ellen Krieger, superintendent of the Travelers Aid in Pennsylvania Station, New York City, told us.

Travelers Aid was set up to help anyone who is stranded in a strange place, while traveling. Your father may lose his wallet. You may board the wrong train on your way to a job in another city. Both of you might be glad to see a Travelers Aid worker.

Or you might find your own way to the Travelers Aid booth. Ralph Hall, for instance, was one of the 730 boys and girls who ran away from home last year. He had earned a big salary during war time and had been helping to sup-

port his family. He had been "a big shot." When he lost his job, after the war, and became a kid brother again, Ralph was disgusted, so he ran away. His plans for getting a job in another city didn't work. After hitch-hiking for four days Ralph found himself in Pennsylvania Station with three cents in his pocket.

The newsstand man in the station saw Ralph hanging around and tipped him off. "You see that booth over there?" he asked Ralph. "That's the Travelers Aid. Just go over and tell them you ain't got no dough."

Travelers Aid called Ralph's mother "long distance"; she was glad to forward money for train fare. Much relieved, Ralph was soon on his way home.

When Ralph walked up to the T. A. booth, he had no notion of what the Travelers Aid Society was or did. The red-headed girl at the booth had to introduce the whole organization to him in a few sentences. If her manner and speech had not indicated that she was capable and eager to aid him, Ralph would undoubtedly have wandered on.

Another time a girl asked the Travelers Aid to lend her five dollars, and then burst into tears. She had argued with her boss and was afraid to go back to work. Travelers Aid helped iron out the difficulties between the girl and her boss.

Sometimes people go to Travelers Aid just for the relief of talking to someone about their problems. Other travelers bounce in with a boxful of questions. No one at Travelers Aid was surprised when a sailor once asked where he could store his pet monkey while he had dinner! They told him, too.

What's the Usage?

WHETHER you like it or not, it is one of the sad facts of life that people judge you by your speech and writing. Every day there are dozens of occasions when you want to ask for something or try to impress, persuade, or influence someone. For the most part, you talk or write your way through all of these situations. At every turn you are providing friends, acquaintances, and strangers with opportunities to pass judgment on you.

How do you sound? How does your writing read? What sort of person do other people think you are? Do you make the best possible impression? Or

do you put your foot in your mouth every time you open it?

If your speech and writing are clean, correct, and accurate, then people will think you are literate, educated, and cultured. If they are careless or slovenly, you will be blackballed.

"No fair," you say. "They can't do this to me!"

But they can — and they do and they will. Too bad, chum! That's the way of the world.

You aren't going to change people's reactions. The sensible thing to do is to change those things in your speech that create unfavorable impressions. That you can do.

For the rest of this term, we're going to concentrate on some of the most common errors in usage. (They're more common than you think.) We'll take these "public enemies" for the "ride" they deserve. They can all be licked,

although some are slippery customers.

Here is the first:

Only one of the following sentences is correct. (Believe it or not, there are many high school graduates — yes, and some college students — who couldn't pick the correct one on a bet!)

1. Whose to blame for their death?
2. Who's to blame for there death?
3. Whose to blame for they're death?
4. Who's to blame for their death?

The correct one is Number 4. Did you get it? Why are the other three wrong?

1. *Whose* denotes possession (whose bike, whose house).

2. *There* denotes place (there it is, over there).

3. *They're* — a contraction for *they are*.

4. *Who's* — a contraction of *who is*. *Their* denotes possession.

So Number 4 is your boy!

THE JOKE'S ON YOU!

HAVE you ever listened to the radio program *Can You Top This?* And wished you could top 'em all with a joke of your own? It's not only fun to be a good jokester, it's a social asset, as well.

With this thought in mind we set out to learn some of the tricks of the trade from a jokester himself. We interviewed Victor Hammer, who is well known among his friends as one of the best storytellers in New York City. Harry Hershfield recently used one of Victor's jokes on a *Can you Top This?* program.

Victor started out to be an actor. Now he runs an art gallery. And, instead of acting, he tells stories.

Victor remembers his stories by hanging them on pegs. "For instance," he said, "the words 'water' and 'restaurant' remind me of about ten good jokes." Sometimes Victor pegs his stories on the people who tell them to him.

Victor Meets Mr. P.

"This is the way I get a story," Victor explained. "I used to go fishing with a friend named Hal in the Canadian woods. I remember a particular day when we were walking along thinking of the fish we *didn't* have for dinner. We heard a noise, looked around and saw the green eyes and black face of a panther. I'd never seen a panther before, but Hal whispered hoarsely that this was it. Like a true friend he ducked off in the grass! That left *me*. The panther sprang. I saw a black blur over my head. When I opened my eyes I was still crouching in the grass. The panther had sprung too far. He had gone over me. He sprang again. Another black blur. Another thud. He had gone over me once more. With an angry snarl he leapt again. As he leapt I rolled toward him. He landed on the other side of me. Next time I would be a goner. But that panther suddenly turned and stalked away through the grass. My trusty friend Hal came creeping out.

"He suggested we follow the panther just to see what made him suddenly decide he didn't want me for dinner! As I say, I was scared, so I followed Hal. We got scratched by the bushes and bitten by the bugs. The panther climbed up on a large rock and went down on the other side. My friend



Hal climbed up on the rock, and I followed him. I saw a sight I'll never forget. There in the circular space, down below, was the panther. What do you think he was doing?"

We didn't know. "Go on," we urged. "There was no doubt about it," Victor said, "that panther was practicing shorter leaps!"

Tricks of the Trade

What's Victor's trick? His secret is that he *likes* to tell stories. He throws himself wholeheartedly into the story he is telling. If a character is crying, Victor sounds as if he were crying. He puts into his voice the emotions—anger, delight, indignation—of his characters.

The secret of good storytelling is something we can all master to a certain degree. Almost anyone can "act out" a story, if he isn't afraid to let go. It's not the choice of the story but the method

of telling it that holds or loses the attention of the audience. Most of us can boost our storytelling score three or four notches by practicing up on some of these points:

1. Put yourself into your story. Don't shy from it. Make your listeners visualize the story as you tell it.
2. Try to make the build-up of your story as interesting as the punch line.
3. Take your time in telling the story. It is better to tell fewer incidents—and to tell them with color—than to go racing through a string of items.
4. Don't swallow the punch line. There is nothing that can ruin the story quicker than to be asked to repeat the end of it. And the capital crime of the joke business is laughing yourself *before* you get to the punch line. Some few veteran storytellers may be able to get by with a laugh along the way, but not many can.
5. Keep your stories short enough to hold the attention of your listeners.
6. Avoid stories that might offend any religious or racial group. Especially avoid stories which reflect on any person in your audience.
7. Leave two-line "He and She" jokes for the magazines. They are over almost before people begin to listen to them. It's more fun to tell a story with some build-up.
8. Brush up on dialects. Then you'll be able to dress up an otherwise ordinary story.
9. Don't explain the story before you tell it. Start with a bang! Stop when you're finished. Don't beg for laughs while telling your story. If laughs don't come, go on.
10. When you hear a story you like, take it and tell it in your own words and in your own way. Make it longer or shorter or add more characters. Change it so that you will enjoy telling it. Then the floor is yours!

AND WE QUOTE . . .

Presenting notable quotes! Timely quotes from the news of today. Timeless quotes from the books of yesterday. Wise quotes to make you think. Witty quotes to show you how words can work like magic. . . .

Now I describe ball games (on the radio) and a lot of school teachers don't like it when I say a player slud into second base. What do they want me to say — sludded? — *Dizzy Dean*.

Diplomacy is the art of getting something as though you were giving it. — *Judge*.

Though we don't give your shirts the third degree, we do make them come clean. — *Sign in New York laundry*.

Some folks are wise, and some are otherwise. — *Tobias Smollet*.

Friendship is the only cement that will ever hold the world together. — *Woodrow Wilson*.

MEAT, the housing situation, the World Series, the United Nations Assembly — what'll I write about?" asked Terry Brooks, one of the editorial writers of a city newspaper. Terry was looking over the latest AP dispatches.

"That depends on what you want to write about," retorted a fellow editorial writer. "Let's discuss it."

The three editorial writers of the paper spent the next few minutes discussing what editorials they would write that day. The next day Terry's editorial on "Housing for Veterans" appeared in the paper.

Terry's paper prints one long editorial or two short editorials every day. Other papers such as the *San Francisco Chronicle* and the *St. Louis Post-Dispatch* publish four or five editorials daily. Most city newspapers employ from two to six men and women whose job is to write editorials and perhaps edit material on the editorial page. On a small town paper there is only one editorial writer — the editor himself.

What Is the Editorial Page?

The page on which Terry's "ed" was printed is called the editorial page. The editorial page of a newspaper is used for the expression of opinion — the opinion of the newspaper (in editorials), of the readers (through letters to the editor), and of individual columnists (in signed columns which often appear on the editorial page). The sign of the editorial page is the masthead of the paper. This is a statement of the name of the paper, the date, the paper's ownership, its subscription rates, etc.

Editorial vs. Columns

Let's look at the difference between Terry's editorial and a column which appeared on the same page. Terry's editorial was not signed. The column was signed, indicating that it was the personal viewpoint of one writer. The writer of the column is responsible for what he says. But the *newspaper itself* is responsible for whatever Terry and the other editorial writers say. In his editorial Terry used the term "we" — "we believe," "we think," etc. This is called the "editorial we." It means that editorials represent the opinion of the majority of editorial writers even when this opinion is strongly influenced by the owner of the paper.

Any subject that is of timely interest to readers may be the topic of an editorial. At Christmas the Tuberculosis Seal Campaign — and even Santa Claus — are favorite subjects, and editorials often comment on the deaths of great men; but the most frequent editorial topics, of course, are significant current events.

Let's examine a copy of the *New York Times* to see what typical editorials talk about. The first editorial we see discusses the newspaper standards of the *New York Times* on the occasion of the fiftieth anniversary of the founding of the paper.

"Quack, Quack" is the title of the second editorial. This editorial disagrees with the New Zealander who announced to the Paris Peace Conference that all he heard there was "talk, talk, quack, quack." The editorial says that it is a healthy thing for countries to thrash out their disagreements.

Russia's "un-free" press is the topic of the last editorial. The Russian government censors all news printed in Russian papers. The editorial points out that some U. S. newspapers also censor and sometimes interpret the news either to please or to excite their readers. It points out that, unlike the Russians, the American people may buy uncensored and unbiased news if they want to.

Editorial Policy

Although newspaper editorials are written on subjects ranging from pumpkin pies to presidents, they generally express one particular outlook, called the *editorial policy*. The editorial policy of some papers is to support only the Republican or only the Democratic point-of-view on political issues. Other papers attempt to avoid taking any one political side. Editorials of some papers express strong feelings of approval or disapproval about most of the things they discuss. Other papers do not express strong sentiment on anything; the editors want to please all of their readers by not taking sides.

The difference between what will please the public and what the newspapers believe the public should have is a Number One Problem. To give all of the public everything it wants would make a hodgepodge of any newspaper. Some of the readers want sensational news and editorials whether or not the facts must be distorted to make them so. As long as some people buy this sort of paper such newspapers will continue to exist.

A smaller part of the public demands honest news and editorials based on sound reasoning. Newspapers choose the public they want and write for it. The principles which we call good journalism have been established by strong-minded newspaper editors and

publishers who would not change the truth for politicians, advertisers, or for larger circulation. Choose carefully the paper you read. When you buy a newspaper you register your support of the type of journalism in that paper.

Who Chooses Editorial Policy?

Who chooses the editorial policy of a newspaper? This is another question to which Americans should give attention. The owner of the paper has the final word on the editorial policy. The owner may dictate his opinion to the editorial writers. If he owns a number of newspapers he may publish the same editorials in his complete chain of papers. Make it your business to find out how the editorial policies of your city's papers are determined.

Why Are Editorials Written?

If you are a wide-awake, thinking person, you want to understand the meaning of significant events — local, state, national, and international. So you turn to the editorial page of a good daily newspaper, as the quickest way of learning what's "behind the news." Editorial writers must be well-informed. As a part of their jobs, they spend a great deal of time checking facts before they write their opinions and conclusions. Most city newspapers have libraries which contain hundreds of newspaper clippings, bound copies of papers, reference books, and magazines. The library of the *Philadelphia Public Ledger*, for instance, is worth two million dollars.

If keen thinkers write editorials and take advantage of the reference opportunities of a newspaper, their point of view should explain and interpret the news fairly and clearly. In every period of our history some of the men who saw clearly what was happening were editorial writers.

But editorials, like columns, give us someone else's opinion. The writers of editorials are not *all* keen thinkers, nor do they *all* get the facts and then reason fairly from them. Our safeguard is to read editorials in a number of papers — and to *think* while we read. Look beneath every argument for facts. Learn to think straight yourself. Check the reasoning in every editorial you read.

This is the fourth of a series of articles based, in part, on *How to Read a Newspaper* by Edgar Dale, copyright, 1941, by Scott, Foresman and Co.



WORDS to the WISE

WHEN you look up a word in the dictionary, remember this:

Don't stop with finding *one* meaning of the word. Find out what it means in the particular sentence you've been reading. (You'll see why in just a minute.)

Open your dictionary and note how the words are arranged on the page: in double columns, two different words in darker type (bold face) at the top of each column. These words tell you the *first* word on the page (the word at the top of the left-hand column), and the *last* word on the page (the word at the bottom of the right-hand column).

Now let's see how it works. You want to know the meaning of *set* in this sentence: *Set the table for three.*

Turn the pages under S and watch for those guide words. On page such-and-such you find that the two words in darker type are *Sesamoid* and *setter*.

If *set* is in your dictionary, you'll find it on this page.

Now you've found *set*. But there's a whole page of meanings! Luckily you have the sentence in which *set* appears and you'll be able to find the meaning you want.

Here it is: "to put in order for immediate use; as, to *set* a table." Just what the doctor ordered! And now you know what *set* means — but only in this sentence! What does *set* mean in these sentences:

1. He *set* the house afire.
2. He played a *set* of tennis.
3. Do not *set* brother against brother.
4. The doctor *set* the boy's arm.
5. Sun will *set* early today.
6. *Set* these words to music.
7. He *set* his heart on getting there first.
8. Tell the printer to *set* copy in 10 point.

Not all words have as many meanings as *set*. But many words have different shades of meaning, depending on how they are used. As you go venturing into the realm of words, keep asking yourself this question: What does this word mean *in this sentence*? When you put the meaning down in your vocabulary, get the sentence down with it. Then the word will be yours to have and to hold.

LEARN . . .

to think straight

HOW'S your logic? Test *your* thinking with Jack's! Last week Jack made a general statement about green buses and reasoned down to a particular bus. Let's see what happens when Jack reverses the order. He starts with a particular example and makes a general statement out of it.

Jack wants to make the Withrow High basketball team. But his good friend Jim Jenkins, who is the whiz of the team, is six feet tall. Jack decides he hasn't a chance because he's only five feet four.

It takes the basketball coach "two minutes flat" to point out the error in Jack's logic and to persuade him to come to basketball practice every day.

When Jack makes the team, he realizes that he has reasoned incorrectly. He has made an untrue generalization. The fact that Jack knows one boy who is six feet and a good player does not prove that *all* good basketball players must be six feet. Jack reasoned *incorrectly*:

- a. Jim Jenkins is six feet tall.
- b. Jim Jenkins is a good basketball player.
- c. Therefore, all good basketball players are six feet.

It is always dangerous to generalize. When you must make a general statement, get as many examples as possible. Here is a sample of a safe generalization:

- a. I have known many men.
- b. Each one has died before he was 150 years old.
- c. Therefore, it is fairly safe to assume that all men die before they are 150 years old.

Only generalizations based upon many examples are safe.

Do these remarks sound familiar: "Sure, he's a senior, but it isn't the fault of his brains. Anyone who plays football gets by easy!"

"Me? I like brunettes. Blondes are too fickle."

"All redheads are hot-tempered."
"Oh, he's from West High. Everybody who goes to West High is snooty. They're all alike."

These are unfair statements. Each of them expresses prejudice against many people — *all* football players, *all* blondes, *all* redheads, *all* fellows from West High — just because the speaker has met one or two girls or boys about whom the statement might be true. Don't be guilty of making such generalizations.

ARE YOU . . . ? ?



. . . A SEAT-SAVER

Don't sit there! You'll get a nasty look. "Hey, can't you see this table's took?" Sneers Joan, as her position she defends: She's holding the table for her friends.



. . . A SOUND-EFFECTER

Quent specializes in gulps and gurgles, Sylvester does best on bubbles and burbles. Who'd have thought that all this noise Could emanate from just two boys?



. . . A CAFETERIA-COMBER

Connie wails, "My hair's a sight! Now where's my comb? Must set it right."
The falling strands do loop-the-loops, And come to rest in pies and soups.



Write for our free booklet—"How to Set Up a Fool-Proof Filing System."

That's the magazine ad offering exactly what you need for your Business Training Course! And it's yours for the asking.

But how to ask for it?

A half-hour (and one-chewed-pencil) later you have a message complete with flowery phrases and elegant expressions—with some metaphors thrown in for good measure.

Throw them out!

The person receiving your simple letter of request wants to know only two things: *who* you are and *what* you want. And he wants his information brief and clear, like this:

Please send me a copy of your booklet, "How to Set Up a Fool-Proof Filing System," which was advertised in _____.

Yours truly,
Lawrence Wilkie
27 Winding Lane
Kalamazoo 5, Michigan

No need to waste your time—or the mail clerk's—with words of gratitude or paragraphs of explanation. Not when the company has invited you to write for the data they are offering!

But that doesn't mean that your letters requesting information *never* require explanations.

You may be working on a project for your typing class—a scrapbook showing how to use and take care of typewriters. You decide to find out if typewriter manufacturers have material that you could use in your scrapbook. This calls for a different approach. The Royal Typewriter Company or the L. C. Smith Company would surely be startled by a vague request: "Please send me any information you have about typewriters." So here's how you go into your explanation routine.

Be straightforward and specific. Your letter should include:

- (1) A request for the *exact* information you want.
- (2) The information that you're a high school student and that you want the information for school work.
- (3) A *brief* outline of the material your project will include.

Juggle those points around until you fit them together into a direct, courteous letter. Then file your results until next week, when we'll show you how it can be done in two short paragraphs.

Plea

MARVIN MEYERSON, student at Abraham Lincoln High School in Brooklyn, N.Y., is the author of the following poem, which won an Honorable Mention in the Humor Division of the 1946 Scholastic Writing Awards.

Marvin says that he originally called this poem: "Gentle hint to an undiscovered musical genius who is composing a masterpiece based on Freddie Martin's version of a two-bar rest in Tchaikowsky's 27th Symphony in E Flat Minor." He shortened this to *Plea*.

Xavier Cugat titles newest recording. *The Walter Winchell Rhumba*—News Item

Won't some one name a rhumba after me?

Or a foxtrot or a two step after me? I'd appreciate a tango.

And a waltz or a fandango
It'd cause my heart to palpitate in ecstasy.

Won't some one name a rhumba after me?

Hark, composer and librettist, to my plea!

I won't want *The Book of Knowledge*

Or a scholarship in college
If they'd sneak me in some Spanish melody.

I'm not a famous columnist,
Through key holes I don't peek;
I don't know Sherman Billingsley,
And gossip makes me weak.
I don't succeed though I endeavor.
All my puns are far from clever.

Although I've studied *Under Cover*,
Nazi plots I can't uncover.
Still, I would cavort with glee
And shout a verbal rhapsody
If they'd only name a rhumba after me.

I'd scatter orchids a la Winchell
On New Yorker and provincial
If they would name a Latin number,
Just a tiny junior rhumba,
If they'd only name a rhumba after me.

Won't some one name a rhumba after me?

Not a masterpiece by Bach or Debussy.

Just a honkey tonk musician
Could fulfill my lone ambition
If he would syncopate me in a minor key.



HOW'S THAT AGAIN?

By SLIM SYNTAX

ALWAYS say "a hot cup of coffee."
My teacher says it's wrong. What do you think?

C. R., Cincinnati, Ohio

Some like 'em hot and some like 'em cold. I like my *coffee hot* and my cup—well, not more than lukewarm. So I ask for a cup of *hot coffee*. In summer I ask for a cup or glass of *iced coffee*.

Ask for "a cup of hot coffee." (That's what you really want, isn't it?)

In the following sentence, should you use *a* before the word *treasurer* or is one *a* enough: "They elected a secretary and treasurer."

P. R., Merigold, Miss.

It all depends on what you want to say. (1) They elected a secretary and treasurer. (This means that *one* person is serving as *both* secretary and treasurer of the organization. (2) They elected a secretary and a treasurer. (There are *two* people here, dividing the job that one person does in the first sentence.)

What's wrong with saying: "New York has more people than any city in the United States?"

J. V. B., Kellogg, Idaho

Many people (you, too!) fall into this error. Here's why the sentence is incorrect. You are comparing the population of New York with that of the other cities in America. When you say "any city," you are including New York because New York is one of the cities. You wouldn't say New York has more people than New York! It should be said: New York has more people than any other city in the United States. By the use of *other* you are making it clear that you are comparing New York City with the rest of the cities of the country—and not with itself.

How do you compare *handsome*? Do you say *more handsome* or *handsomer*?

Ralph G., Brookline, Mass.

You may compare it in either of two ways: (1) handsome, handsomer, handsomest; (2) handsome, more handsome, most handsome.

Your query reminds us of that prize boner committed by a lad who was asked to compare *handsome*. After an heroic struggle, he came up with *handsome, handmore, handmost*.



QUESTIONS AND QUIZZES TO SEE IF YOU'RE "WHIZZES!"

INTRODUCING —

You'll have much more "social security" about meeting people if you can fill in the blanks in the following statements:

1. When you and your younger brother, Kenneth, meet Miss Withers, your math teacher, at the movies, you introduce _____ to _____.
2. When Paula Dunn introduces you to her father, you acknowledge the introduction by saying "_____."
3. At a party in your home you've just introduced Arthur to Lucille. Before you move on to your other guests, you should _____.
4. The next arrival at your party is Willie Whaley, who knows no one except you. There are too many guests to introduce them, one by one, so you steer Willie to a small group and say "_____."
5. You'd like to introduce Stephen to Laura Staples, but you've forgotten his last name; your best bet is to say to him "_____."
6. Good receiving-line technique at school affairs is to introduce yourself to the principal, Mr. Pitts, by saying, "_____."
7. You could help a new student

feel at home in your school by greeting him with, "_____."

8. When you take leave of a new acquaintance, you should say, "_____."

LEARN — TO THINK STRAIGHT

If your thinking follows a straight line, you'll have no difficulty deciding whether or not these trains-of-thought are logical. What sort of thinking is this?

1. a. Betty is a blond.
b. She stood me up twice.
c. Therefore, don't date blonds. They'll stand you up.
2. a. I know a football player at Jackson High.
b. He flunked all his courses but they passed him because he plays football.
c. Therefore, the life of a football player is a cinch. Any school will let him pass.

MISSING LINKS

Believe it or not, there's a connection between each word in column A and its good neighbor in Column B! The missing link is a word that is a synonym for each of the two words in

question. For instance: (1) *to beat* means to pound, and a pound is sixteen ounces; and (2) *to woo* is to court, and a court is also an enclosed yard. Can you find the other missing links?

- | | A | | B |
|----|----------|-------|------------------|
| 1. | to beat | _____ | sixteen ounces |
| 2. | to woo | _____ | an enclosed yard |
| 3. | to sway | _____ | a stone |
| 4. | to crowd | _____ | fruit preserves |
| 5. | to rest | _____ | a falsehood |

SHOP TALK

You can't "talk shop" intelligently unless you know the exact definition of trade terms and the proper way to use them. In the following examples, each italicized shipping term is used properly in one sentence, and improperly in the other. Do you know which is the correct usage of each word?

1. a. The B. & O. Railroad has just sent us a *bill of lading*.
b. The B. & O. Railroad has just sent us a claim for a *bill of lading*.
2. a. This *consignment* is to be sent out immediately.
b. This *consignment* is to be posted on the bulletin board immediately.
3. a. Please prepare an *invoice* on this tariff sheet.
b. Please prepare an *invoice* on this shipment.
4. a. The railroad company will pay us for *demurrage* on that shipment from St. Louis.
b. We owe the railroad company for *demurrage* on that shipment from St. Louis.



JOE APPLESEED is a new clerk in the shipping and receiving department of Hipple, Dapple and Jinks, Inc. Joe is a *very* new clerk, in fact — this is his first day on the job. If Joe is wise, he has already boned up on the vocabulary that will be bandied about his new office; and he'll know what cooks in this conversation between his supervisor and one of the other clerks:

SUPERVISOR: McGinty, have we received a *bill of lading* for the *consignment* from New Orleans which Mr. Moran asked about?

CLERK: Yes, Mr. Starch. I put it on your desk, along with those *waybills*.

SUPERVISOR: Good! Now, as soon as

you have a free moment, write a memo to Mr. Pettigill, asking him whether we're going to pay that claim for *breakage* on our last shipment to Standard Manufacturing Company.

CLERK: I'll do that right now. Oh, another thing — in this morning's mail, there was a claim for *demurrage* from the Santa Fe Railroad. If you remember, we were short-handed last week and failed to unload that freight car.

SUPERVISOR: Well, route the claim to Mr. Pettigill.

CLERK: Yes, sir. And do you want me to file this new schedule of *parcel post charges*?

SUPERVISOR: No, post it on the bulletin board, next to the *tariff* sheet which was tacked up yesterday. When you've finished that memo, check with the Accounting Department to see if they've prepared the *invoice* that's to accompany our shipment to the Pilton Company.

• • •

bill of lading—a written acknowledgment of the receipt, by a railroad or

steamship company, of goods for transportation. The transportation company keeps one copy; the other goes to the shipper; and a third carbon is usually sent to the company receiving the goods.

consignment—a shipment. The *consignor* is the one who makes the shipment; and the *consignee* is the one to whom the shipment is addressed.

waybill—a statement of the contents of a consignment, and shipping directions for it.

breakage—an allowance made by a shipper for loss by destruction or damage of merchandise.

demurrage—payment made for delay in loading or unloading freight.

parcel post charges—the cost of shipping goods through the mail. The parcel post division of the U. S. Post Office handles such shipments.

tariff—a list of duties on imports and exports. Also used to refer to freight charges.

invoice—a bill which lists the items bought, with their prices.

Hey fellas. lookit!...



36 Cash Awards

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GROUP III—High Schools offering more than 10 hours per week. First Prize, \$50; Second Prize, \$25; Third Prize, \$10; nine Honorable Mentions, \$5 each.

For the Rules Booklet for Scholastic Industrial Arts Awards, write to: Scholastic Awards, 220 East 42nd Street, New York 17, N. Y.

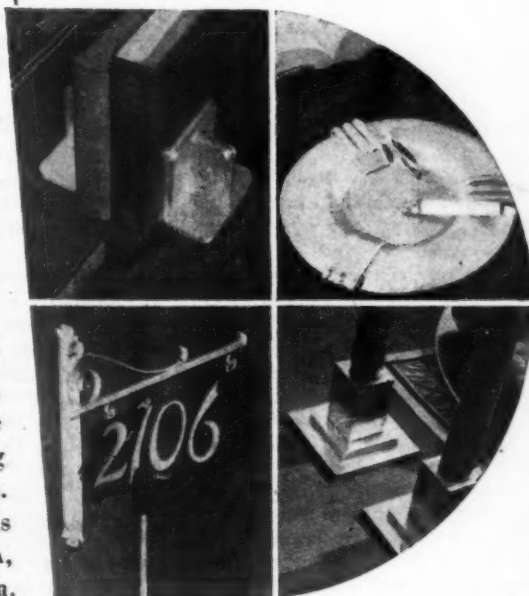
HERE ARE SOME OF THE THINGS YOU CAN MAKE IN ALUMINUM

Ask your teacher about the Scholastic Industrial Arts Awards, sponsored by Scholastic Magazine and Aluminum Company of America. Get into this competition.

Here's your chance to make some really beautiful things in the most modern of metals—aluminum. Learn to work with it now and you will be able to make good use of your knowledge when you are through school.

Aluminum is easy to work and shape into many useful and artistic articles. Your choice of projects is wide because of the many forms in which aluminum is available—and because aluminum lends itself to every metal-working method. You'll enjoy making things of aluminum.

Tell your teacher you'd like to get into this competition. ALUMINUM COMPANY OF AMERICA, 1774 Gulf Building, Pittsburgh 19, Pennsylvania.



ALCOA

FIRST IN ALUMINUM



THE MARCH OF

Pact to End Trade Wars

What Happened: A plan to eliminate economic warfare has been offered to the nations of the world by the U. S. State Department. It is in the form of a "charter" for the proposed United Nations International Trade Organization which is to be set up next year.

This charter is the result of several years of study and consists of seventy closely typewritten pages—some 20,000 words. Frankly, it makes dull reading. But it is a document of utmost importance as a practical plan for doing away with commercial rivalry among countries.

Briefly summarized, the proposed charter provides for the creation of an International Trade Organization whose job it shall be:

- (1) To "promote" increased production and employment in all countries.
- (2) To increase the consumption (use) of goods everywhere, and thus raise the world standard of living.
- (3) To increase the exchange of merchandise and raw materials among countries.
- (4) To do away with tariffs and other barriers to trade.
- (5) To eliminate eventually all forms of discrimination in international commerce—such as the so-called "favored nation" agreements. (Under such pacts, two countries agree to sell goods at reduced prices to each other, but not to other countries.)

In other words, the Charter aims to abolish all restrictive practices in world trade—practices which in the past caused strife among nations. All countries would be treated equally.

A nineteen-nation preparatory commission is scheduled to meet in London on October 15, to discuss the proposed charter. Final action will be taken at the International Trade Conference to be held during the latter part of 1947.

What's Behind It: If the nations of the world can agree to stop cut-throat competition among themselves, a long step will have been taken toward eliminating not only economic wars but all wars. Thus far, both Britain and France have accepted "in principle" the United States proposals. It is now up to the other 48 governments of the United Nations to back up by deed their pious pledges of "One World."



Press Assn.

Secretary Wallace arrives for White House talk with Mr. Truman. Two days later he was asked to resign.

New Brazil Constitution

What Happened: Brazil is back in the democratic fold—officially and on paper. A new constitution was approved recently by the Brazilian National Assembly. This replaces the old charter, which was modeled somewhat on the "corporative state" of semi-fascist countries like Spain and Portugal. The latter had been adopted under the regime of Vargas, in 1939.

The new constitution empowers the government to make basic changes in the country's social and economic order, to assure the "advancement of the working classes." It also grants the State authority to outlaw any political organization "whose program of action is contrary to a democratic regime." This clause is obviously aimed at Communists and Fascists.

What's Behind It: When General Eurico Gaspar Dutra succeeded Dictator Vargas as President of Brazil last January, he solemnly promised his countrymen a democratic constitution.

Wallace Asked to Resign

What Happened: Henry A. Wallace, last of the Roosevelt New Deal cabinet members, resigned as Secretary of Commerce. President Truman asked Wallace to leave his post after diplomatic and political waters had been astir for more than a week. The stir was caused by a speech on U. S. foreign policy which Mr. Wallace made in New York City.

In his speech, Wallace said that: (1) the way to peace was not a "get tough with Russia" policy, because "... the tougher we get, the tougher the Russians will get"; (2) the United States has "no more business in the political affairs of eastern Europe than Russia has in the political affairs of Latin America, western Europe or the United States"; and (3) the United States must not allow its foreign policy to be shaped by "British balance-of-power manipulations."

Newsman reported that a few hours before Mr. Wallace made the speech, President Truman had told them that he had not approved the speech, and that it did not conflict with the foreign policy of Secretary of State James Byrnes at the Paris Peace Conference.

But national leaders and statesmen in foreign countries wondered whether American foreign policy had suddenly changed. Mr. Byrnes and the State Department, in line with U. S. commitments, have been taking a definite interest in the political affairs of eastern Europe—in Poland, Bulgaria, Romania, and Greece. We have also found ourselves frequently on the side of Britain against Russia.

After two days of silence, President Truman told reporters that "there has been no change in the foreign policy of our Government," and that his original approval was merely of "the right of the Secretary of Commerce to deliver the speech." When the storm still did not subside, President Truman conferred with Mr. Wallace, who promised to make no more speeches or public statements until after the Paris Peace Conference. Not until President Truman communicated with Secretary of State Byrnes, did he ask Wallace to resign. W. Averill Harriman, Ambassador to Britain, was named to succeed Wallace.

What's Behind It: Both Mr. Byrnes

EVENTS

and Mr. Wallace want to get along with Russia. Observers believe that they differ only on the methods to be used. At the risk of a split within the Democratic party, the President took the most direct action to preserve a "united front" on foreign policy within his official family and to hold Republican support for the same policy.

The political effects are not yet clear, since Mr. Wallace has stated that he will continue to speak on foreign policy as a private citizen. But Mr. Truman's handling of the situation seemed to have satisfied nobody.

China Grants "Open Door"

What Happened: That China intends to be master in her own house was stressed recently by Foreign Minister Wang Shih-chieh. He told newspapermen that his government was determined to follow an "Open Door" policy. This means, he explained, that China will play no favorites — equal economic opportunities will be granted by her to all comers. China will not discriminate against any country willing to meet her half-way.

"If this is regarded as an 'Open Door' policy," Mr. Wang declared, "then you may say that the 'Open Door' is China's own policy."

China is at present negotiating commercial treaties with the United States and Great Britain. She is expected to

negotiate similar pacts with Russia and France.

What's Behind It: In diplomatic language, the "Open Door" means the maintenance in a given territory of equal commercial rights for citizens of all countries. As a policy, it was first advanced in 1899 by U. S. Secretary of State John Hay in relation to China.

Foreign Minister Wang's declaration is significant. It confirms China's determination not to permit herself to become absorbed within the Soviet "sphere of influence." By the Sino-Soviet treaty of August 14, 1945, the Russians acquired important economic concessions in Manchuria and other parts of China.

United States of Europe

What Happened: The eventual formation of a United States of Europe was urged by former British Prime Minister Winston Churchill in a speech at the University of Zurich, Switzerland. Such a union, said the wartime British leader, would end the "tragedy of Europe." As a first step to the Continent's salvation, he proposed a partnership between France and Germany.

Mr. Churchill, long a foe of Nazi Germany, admitted that his proposed Franco-German partnership would astonish his audience. But he felt that this was the only path to a "revival of Europe."

The former Prime Minister urged that all European nations join together to create for themselves "a sense of national patriotism and common citizenship." Such a union, said Mr. Churchill, would not conflict with the work of the United Nations. Great Britain, the United States, and the USSR should work together as "friends and sponsors" of a federated Europe.

What's Behind It: The idea of Europe composed of federated states similar to our own United States of America has its roots far back in history. Two dictators of Europe — Napoleon and Hitler — wanted to create an overall European state — but for their own purposes. In 1693, William Penn, the founder of Pennsylvania, proposed a "State of Europe" to end the "incomparable miseries" of the wartorn continent.

More recently, the most widely known advocate of a United States of Europe



Shanks in Buffalo Evening News

Operation Ballot Box

has been Richard Coudenhove-Kalergi, an Austrian count. He continues to work for the "Pan-European Union" he recommended at the Versailles Peace Conference in 1919. One of his strong early supporters was Aristide Briand, the French statesman. Mr. Churchill himself has long advocated a "Council of Europe." In June, 1940, he offered common citizenship with Britain to the people of France.

Over the years, opposition to a federated Europe has come from those who fear that it would give Germany too much power, or that either Great Britain or Russia would exercise too much control over the union. Britain's present leaders have supported a European union, although it contradicts the historic British policy of a "balance of power," under which no European nation wields predominant strength.

Scholarly Candidates

What Happened: The Democratic and Republican State conventions in Connecticut made sure that the Wesleyan University vote would be split in the November elections. Dr. James L. McConaughy, a former president of the Connecticut institution of Learning, won the Republican nomination for governor. The Democratic rejected the bid of former OPA director Chester Bowles, and chose as their candidate for governor a professor of English at Wesleyan, Lieutenant Governor Wilbert Snow.

Another Wesleyan man, Gov. Raymond E. Baldwin, will be the Republican candidate for United States Senator. He was the GOP choice to fill the regular six year term beginning January 1, as well as the Senate vacancy from November until the end of 1946, created



Shanks in Buffalo Evening News

Black market in meat opened up again after price ceilings were put back by OPA. Honest butchers were left with little meat for sale.

by the retirement of Senator Hart.

Opposing Gov. Baldwin for the temporary seat will be 84-year-old Dr. Wilbur L. Cross. Dr. Cross, a former dean of the Yale Graduate School, was Governor of Connecticut from 1931 to 1939. He now edits the scholarly *Yale Review*. To compete with Gov. Baldwin for the regular Senate term, the Democrats named Joseph M. Tone, former State Labor Commissioner and now a U. S. labor consultant.

What's Behind It: Connecticut has often been called the "Land of Steady Habits." One of these habits has been to choose educators for public office. Both the Democratic and Republican nominations uphold that tradition.

Veterans Housing Stymied

What Happened: Tempers of 4,000, 000 homeless veterans were rising because houses for them to live in were not going up. For months, these veterans have been living with in-laws, in basements and trailers, wherever they could find a bed. They were promised by National Housing Expediter Wilson W. Wyatt that 2,700,000 dwelling units would be built by the end of 1947.

Although 225,000 new units were completed in the first half of 1946, Wyatt's building program has been bogging down.

What's Behind It: Contractors for veterans housing are shutting up shop because the delay in getting critical materials and the flourishing black market have discouraged them. In addition, the Federal Housing Authority has set a price ceiling on veterans housing. These ceilings are based on OPA prices for materials, but builders complain that they can get the materials only at much higher black market prices.

Another reason for the scarcity of lumber, flooring, plumbing fixtures, and other items is that they are going into commercial construction. Although recent government regulations cut down nonresidential building, many projects were approved before the ban.

Here and There

Mum's the Word. Arriving in New York, Lt. Gen. Maurice Mathenet, new French military attache, found a novel way to handle reporters: "I know what you are going to ask me, so I will say that I have nothing to say on the French Army; I have no comment on the United Nations; I have no comment on the Paris Peace Conference, and I don't know enough about the atom bomb to talk about it."

Shorter Sticks of Gum, Too. It will

United Nations News

PUBLISHED IN THE INTERESTS OF A BETTER WORLD

Prepared with the cooperation of the United Nations



United Nations seal

Greek Border Disputes

Maybe the Greeks have a word for it. In English, the term is "stalemate." And that is the end result of the prolonged East vs. West controversy over Greece.

For twelve consecutive sessions which took up a total of forty-four hours, the Greek issue was debated in the United Nations Security Council. It was raised originally by the Soviet Ukrainian delegate, Mr. Dmitri Manuilsky. Though not a member of the Council, the Ukraine was permitted to present her charges against Greece.

Briefly, these charges were that Greece menaced world peace by stirring up "incidents" along the Albanian frontier. Soviet Russia, the "political parent" of the Ukraine, added to these accusations a complaint against the presence of British troops in Greece.

Russia's delegate, Andrei A. Gromyko, demanded that the Council take measures to put a stop to "the provocative activities of the aggressive monarchist elements on the Greco-Albanian frontier." He characterized the Greek plebiscite of September 1, which resulted in a Royalist victory, as "falsified" and influenced by "terrorist conditions" and the presence of British troops.

Strong denials were registered by Greek and British representatives. The United States delegate, Herschel V. Johnson, stated that "we unqualifiedly reject the contention that these [Russia's] charges have been established." He declared that he welcomed "the opportunity presented to the Council to clear the Greek and British governments.



SUNDAY AT HOME: U.N. Sec'y-General Trygve Lie chuckles over the adventures of Casper Milquetoast, Timid Soul of the comic strips.

Finally, the Council got down to voting. The results were as follows:

(1) Mr. Gromyko's proposal to condemn Greece (and indirectly Britain) was rejected by a count of 9 to 2—with Russia and Poland on the losing end.

(2) Mr. Johnson proposed that the Council appoint a three-man Commission to investigate Greece's border "troubles," not only those with Albania but also her difficulties with Yugoslavia and Bulgaria. This was favored by eight of the eleven Council members. But Russia killed the resolution by her big-power veto.

(3) The Polish motion to retain the Greek question on the Security Council's agenda (order of business) was defeated by a vote of 9 to 2.

P.S. The Greeks are still hunting for a word to explain this situation.

cost five cents, but the nickel candy bar may have only four cents worth of chewy stuff in it from now on. The candy industry is asking for the reduction in order to beat the higher costs. Inflation is finally hitting where it really hurts.

So Wrongly It Waves. Everything was set for British Field Marshal Montgomery's press conference in the Army Pentagon Building. . . . But, at the last moment a keen-eyed Britisher noticed the British flag on the platform. It was upside down — the international signal

for distress. Two GIs and an embarrassed lieutenant quickly performed Operation Reverse.

A Proverb in Any Other Language Smells as Sweet. Thanks to Soviet Foreign Minister Molotov, the Paris Peace Conference is getting an earful of Russian proverbs. Among other sayings, he quoted this one when the Australians belittled the Big Five veto power: "Don't defile the well; you may want to drink from it." But in the French translation, it ended up as: "Don't spit in the air; it may fall back on you."



By MAX STEELE

Ah love!
ah me!

It happened six years ago — when I was in my junior year at high school — that I saw Sara-Nell Workman for the first time and — not to be sentimental — I liked the girl. I liked her so much, in fact, that I would go to the library and read the cards in the back of the books to find the ones she had borrowed. I would take these out and read them carefully, including one called *Needlepoint and Needlecraft*.

"It's for my sister," I said hoarsely to the librarian who was looking at me curiously. There were some penciled notes in the margin about hemstitching, and whether Sara made these notes or not, I don't know. At the time I liked to imagine that she did, and I read them over and over: "Two skeins of black, 2 orange, 1 yellow, and the tulip

stencil. Mother's Day, 17 days."

But when you're sixteen, you can't keep reading marginal notes over and over. At least I couldn't. And so the time came that I decided to ask Sara for a date. That day at school I couldn't find her by herself, and juniors in high school don't just up and ask a girl for a date in front of everybody.

At home that night I went out into the hall where the phone was and shut the door behind me. I wrote Sara's number on the pad and then one sentence: "Sara — Jezebel is on Friday night and I was just wondering if you'd like to see it with me."

That sounded casual and easy enough to say, but when I heard the operator ringing the number, I got excited and crumpled the paper in my hand. For a

second I considered hanging up, but then someone said, "Hello."

"Oh," I said. "May I speak to Sara Workman?"

"This is she," she said, rather impatiently it seemed.

"Uh, Sara," I said, "uh, this is Dave . . ."

"Yes," she said.

"Do you know what our history assignment is for tomorrow?" I asked hopelessly.

"Just a minute," she said. She got her book and gave me the assignment. I thanked her and hung up. Then I untwisted the phone wire and went back to my room to brood.

About an hour later I decided that the thing to do was to jump up suddenly without thinking, rush into the

hall and phone her before I had a chance to become flustered. I jumped up quickly, but then I turned back to the dresser and brushed my hair before rushing out of the room.

When Sara answered the phone, I blurted out, "Would you like to go to the show with me Friday night? This is Dave."

"Well, I don't know," Sara said very slowly and coolly. "What's on?"

"I don't know," I said. "I thought maybe we'd just go mess around upstairs."

"What?" she asked.

"I mean I don't know," I said. "*Lucy Belle* or something like that." I really couldn't remember.

"*Jezebel*!" she said. "Bette Davis. Yeah! I'd love to see it."

"Okay," I said. "Goodbye."

The next day I avoided meeting Sara alone. In the line at cafeteria she leaned around two people and said to me, "That was you last night, wasn't it?"

"Yeah," I said.

She smiled and for a moment I was afraid that she was going to laugh, but she didn't.

Friday night at eight o'clock when we were leaving Sara's house, Mr. Workman, who looked like John L. Lewis, asked, "Who's driving?"

"I am," I said.

"You got a license?"

"Yes, sir."

"Well," he hollered, as we went down the walk, "just see to it that you get Sara back here safe. And before eleven o'clock."

"Yes, sir," I said.

"Eleven o'clock, Sara," he screamed.

She was embarrassed, but she hollered back, "Yes, sir."

At the theater we had to stand in line, and when finally we did get seats they were in the third row. My neck was hurting before the newsreel was over, but Sara didn't seem to mind looking straight up at the screen.

When the picture was almost over, she caught me looking at her. "Whatsa matter?" she whispered.

"Headache," I said. "I think it's from looking straight . . ."

"Shhh . . ." she whispered. On the screen Bette Davis was risking death by yellow fever to be with her man and nurse him.

Sara was very quiet when we came out of the show. As we walked down Main Street, I said, "Do you think she should have stayed with him? She probably caught yellow fever, too."

"It's not a matter of what you should or shouldn't do," Sara said. "For when you love a man, nothing can tear you away."

"Good gosh!" I said. Above us a neon light flickered off and on and

buzzed as though it would explode.

We stood in front of Shaeffer's drugstore for a minute. It was 10:15 then, and Sara was worried about getting home.

"Just something to drink," she said, "we haven't time to eat."

She ordered a chocolate milk, and I wanted one, too, but I thought it would look kind of sophisticated to order something for my headache. I couldn't remember ammonia and coke, and so I asked the waiter what he had for a headache.

"Aspirin, epsom salts, litho-bromide, anything you want," he said.

"Bring me a litho-bromide," I said, trying to sound weary, "and a coke."

"Still hurts?" Sara asked softly.

I smiled at her without answering.

John Bowerman and two other seniors came in and took the booth next to ours. All of the booths and tables were filling with the crowd from the movie.



The waiter brought the order. My coke was in one glass, two litho-bromide tablets were in the bottom of an empty glass, and there was a big glass of water.

I'd never taken a litho-bromide and I didn't know that the tablets were supposed to be dropped into a glass of water where they would fizz while dissolving. I just shook the tablets out into my hand, popped them in my mouth, and swallowed them one at a time as though they were aspirin. Then I drank half the coke while Sara tasted her milk shake.

Before I had time to say anything, the litho-bromide started bubbling noisily in my stomach.

I drank the rest of the coke and tried to pretend that nothing was happening. Sara put down her glass and stared at me, terrified. I sounded like somebody gargling under a barrel.

"It always does this," I said bravely. But by then the rumblings from the mixture were too ominous to be ignored by me or the people in the other booths. Everyone was staring at my stomach.

"Everybody's looking at you," Sara whispered. She was so red that I was afraid she was going to cry.

"Sounds like somebody churning buttermilk," John Bowerman said, coming around to our booth.

"He's effervescing!" the waiter announced happily to the astonished customers. "Just listen to him fizz!"

"Sara," I said, and I was going to tell her to get me out of there, but I was afraid to open my mouth to say anything else. The rumbling just sounded deeper when I did, like drumming on a hollow log.

"Doc Shaeffer!" John Bowerman called out when Sara told him what I had done.

Doc Shaeffer climbed over the prescription counter. "Stand back!" he said to the crowd that was gathering around our booth.

They stepped back as though they expected me to explode.

"It's nothing serious," Doc Shaeffer said. "Get his head lower than his stomach. Give me a hand with him."

"He says it always does this," Sara said.

"That's pretty hard to believe," Doc said, as John Bowerman and the two seniors picked me up and carried me to the prescription counter. They stretched me out and let my head hang off with my mouth open. A dogfight couldn't have attracted more attention. Doc Shaeffer brought a wet towel from the back of the drugstore. Sara stood beside me and rubbed my forehead with it.

"Sara," I said, and I suppose now I must have sounded rather melodramatic to the other people, "you won't leave me, will you?"

"Oh, my goodness!" Sara said. "What time is it?"

"Ten till eleven," John Bowerman said.

Sara dropped the wet towel in my face. "I've got to be home by eleven!" she said.

"I'll take you," John said.

I took the towel off my face to see them stopping by the booth for Sara's pocketbook. She didn't even look back at me.

The four or five people who were standing by me went back to their tables. I lay quietly on the counter and watched the light above swaying gently in the noisy room.

Gradually, two by two, the people left, and the noise of the dishes being stacked grew quieter and quieter. I watched the waiter turn the chairs upside down on the tables and felt sorry for him and for myself and for the whole pitiful world.

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"Aren't we terrific?"

Act I
Scene 2



"Jane took her camera to the last rehearsal and did the cast have a grand time posing for posterity! The actors think Jane's pictures are great . . . and everyone wants prints."

* * *

Snapshots are always tops with the gang. They're fun to take . . . even more fun to share . . .

Making snapshots is easy. You frame your picture in the view-finder . . . and "click." Anyone can get swell pictures right from the start with Kodak Verichrome Film. You press the button—it does the rest! . . . Eastman Kodak Company, Rochester 4, N. Y.

Night or day—inside or out
Brownie Flash Six-20

Here's a thrill—shooting pictures inside your home or in the dark anywhere. For daylight outdoors, you simply remove the Flashholder (extra). There are not enough cameras for everyone yet, so keep in touch with your Kodak dealer.



America's favorite snapshots are made on Kodak Verichrome Film—in the familiar yellow box

Kodak



CHARLES GOODYEAR

SEEING HISTORY THROUGH AMERICAN ACHIEVEMENTS

RUBBER

AKRON
OHIO

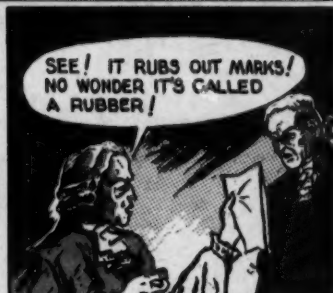
U.S. RUBBER CAPITAL

CHRISTOPHER COLUMBUS
NOT ONLY DISCOVERED
AMERICA -- HE FOUND
RUBBER TOO IN 1493, ON
HIS SECOND TRIP TO THE
NEW WORLD. HE SAW
INDIAN BOYS PLAYING
WITH A BALL ...
THAT **BOUNCED!**



AMAZING! THE BALL IS MADE
OF A TREE'S HARDENED JUICE

THE AMAZING "BALLS" WENT TO EUROPE. SOON ...



SEE! IT RUBS OUT MARKS!
NO WONDER IT'S CALLED
A RUBBER!

NEW USES WERE FOUND--AND SOON
RUBBER WAS WATER-PROOFING
CLOTHES.

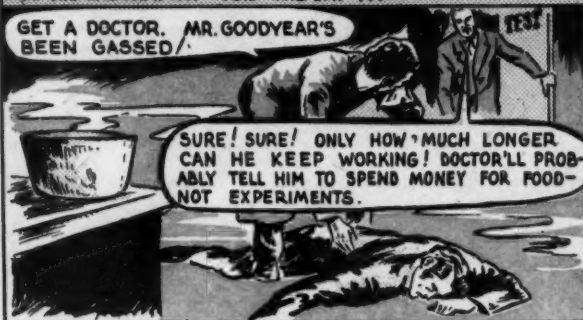
BY 1833, THE U.S. HAD A RUBBER PLANT AT ROXBURY, MASS.,
ABOUT THAT TIME ... IN A NEW ENGLAND JAIL ...



TRYING TO BLOW UP THE
JAIL, GOODYEAR?

NO. JUST PLAYING WITH THIS RUBBER
TRYING TO MAKE IT USEFUL. GETS **STIFF**
IN WINTER.. **MELTS** IN SUMMER. LET ME SEE...

FROM A DEBTORS PRISON, **CHARLES GOODYEAR** RETURNED
TO HIS LABORATORY-- AND ONE DAY ...



GET A DOCTOR. MR. GOODYEAR'S
BEEN GASSSED!

SURE! SURE! ONLY HOW MUCH LONGER
CAN HE KEEP WORKING! DOCTOR'LL PROBABLY
TELL HIM TO SPEND MONEY FOR FOOD--
NOT EXPERIMENTS.

IN 1839....AFTER 5 YEARS OF FAILURE,
GOODYEAR ACCIDENTALLY DROPPED SOME
SULPHUR-COATED RUBBER ON HIS STOVE.



IT WORKS... **SULPHUR** AND **HEAT**
... TODAY TRULY RUBBER IS BORN

VULCANIZATION BOOMED
THE INDUSTRY.... ON
FAR EASTERN PLANTA-
TIONS, CULTIVATION OF
THE WILD RUBBER TREE
"HEVEA BRASILIENSIS"
WAS INTENSIFIED. WITH
THE COMING OF PNEU-
MATIC RUBBER TIRES
FOR AUTOMOBILES ...

..THE RUBBER INDUSTRY SHOT TO MULTI-MILLION
DOLLAR PROPORTIONS!



SARAH, THESE AIR-FILLED TIRES
MAKE RIDING A PLEASURE!

... WHEN YOU DRIVE
SLOWER, HIRAM.

FROM 30,000 TONS
IN 1900, U.S. CONSUMP-
TION OF RUBBER GREW TO
648,500 TONS
IN 1940. **HALF THE**
WORLD'S SUPPLY.
90% OF THIS CAME
FROM CRUDE RUBBER.
OF THE FAR EAST ...

... THIS SOURCE WAS CUT OFF BY THE JAPANESE IN 1942

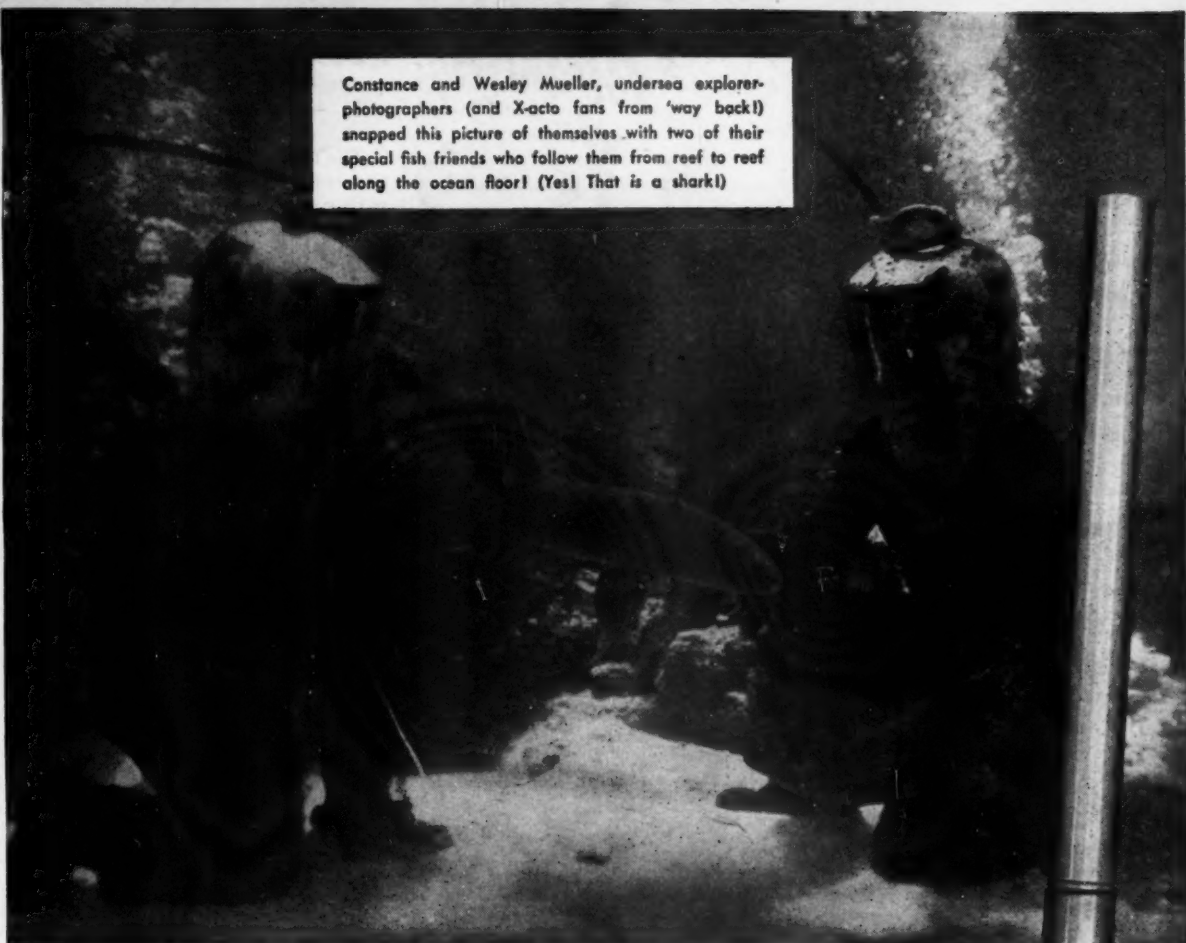


A RUBBER-HUNGRY U.S.
TURNED HER TALENTS
TO **MANUFACTURED**
RUBBER WHICH
SUCCESSFULLY MET THE
HEAVY DEMANDS OF THE
WAR. U.S. PLANTS
CAN TURN OUT 100,000
TONS A YEAR. FROM THESE
LABORATORIES CAME
PROMISES OF ADDING TO
RUBBER'S 55,000 USES.

TEXT BY HILDA FISHER

DRAWN BY CHARLES P. BECK

Constance and Wesley Mueller, undersea explorer-photographers (and X-acto fans from 'way back!) snapped this picture of themselves with two of their special fish friends who follow them from reef to reef along the ocean floor! (Yes! That is a shark!)



THEY EXPLORE THE OCEAN FLOOR ...and find a hundred uses for X-acto

THERE'S never a dull moment in the sea-going life of the Muellers. They run their own 40-foot cruiser, do their own diving, take their own photographs, and coax the "monsters" of the deep to pose for them.

In their laboratory, in designing and repairing their equipment, in preparing their photographs for publication, they "encounter a hundred jobs requiring implements for delicate as well as heavy cutting." And that's a hundred jobs for X-acto! In fact, say these exacting scientists, "X-acto Knives have now replaced a

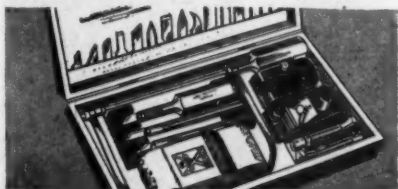
nondescript group of tools we formerly used, because we found them *stronger, safer, keener.*"

13 Blade Shapes Quickly Interchangeable!

Landlubbers, too, find X-acto Knives do their hobby and business cutting jobs, quicker, better and easier. With 3 *all-metal* handle styles (*No more substitute plastics!*) and 13 different blade shapes, X-acto is always scalpel-sharp, always ready. Amateurs or experts... whittlers, model builders, sculptors in paper, wood or plastics... choose X-acto for fun and best results.



ALL METAL
X-acto No. 2 Solid
Duraluminum
Knife . . . **50c**
With 5 assorted blades,
\$1. Other X-acto
Knives, Tools, Chests,
50c to \$12.50.



It's Got Everything! No. 85 X-acto Tool Chest
—3 all-metal knives; full assortment of blades;
saw; sander; stripper; planer; drills and hold-
ers; steel ruler; complete in wooden chests,
\$12.50.

x-acto
KNIVES & TOOLS



At hardware, hobby and gift shops.

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Products Co., Inc.,
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New York 16, N. Y.
In Canada: Handi-
craft Tools, Ltd., Har-
mant Bldg., Toronto

*Reg. U. S. Pat. Off.

HOME SWEET HOMICIDE (20th Century Fox. Produced by Louis Lighton. Directed by Lloyd Bacon).

Home Sweet Homicide is based on one of Craig Rice's most popular "who-dunits." This time the mystery is solved by three teen-agers whose mother is an author of detective yarns.

Lynn Bari is Marian Carstairs, the author-mother. Her bright offspring are played by Peggy Ann Garner (*A Tree*



✓✓✓Tops, don't miss. ✓✓✓Worthwhile. ✓✓✓So-so.

Grows in Brooklyn), Connie Marshall (*Sentimental Journey*), and Dean

Stockwell (*The Green Years*). These up-and-coming young troupers are quite convincing as bright brats who know more about homicide than "hooky" and more about blackmail than "bobby sox."

The reason this genial take-off on the conventional murder mystery comes off with such spirit may be that the story is admittedly taken from the exploits of Craig Rice's own children.

As the film starts, the Carstairs household appears to be pretty much like any other on your block. But it develops that the Carstairs children cook, clean, and run the whole house while Mom sits upstairs and grinds out the adventures of Detective Bill Smith to "keep the wolf away from the door." The efficiency of Dinah, April, and Archie Carstairs might annoy you considerably, except that each has perfected a formula for proving it's not *his* turn to empty the garbage. Which proves that they are, after all, like kids you know.

When a real murder takes place in the Carstairs' back yard, it's high comedy to watch their efficiency turn to dealing with "clues" and "motives" that baffle the local police force. Their object in crime-solving is to build up so much publicity for their mother that her next book will sell as many copies as *Forever Amber*.

Running unobtrusively alongside its murders, *Home Sweet Homicide* offers a bit of romance for diversion. It turns up in the guise of Randolph Scott—tall, drawling darling of countless westerns. Scott is very pleasant as a real-life sleuth, named Bill Smith, whom Mrs. Carstairs decides she likes better than her make-believe hero.

Clues and suspense in *Home Sweet Homicide* are handled with more care and logic than is usual in straight-style mysteries. Good fun for all the family.

MOVIE CHECKLIST

Drama: ✓✓✓Notorious. ✓✓✓Henry V. ✓✓✓The Searching Wind. ✓The Stranger.
Comedy: ✓✓✓Caesar and Cleopatra. ✓✓✓Monsieur Beaucaire. ✓✓Claudia and David. ✓Our Hearts Were Growing Up.
Mystery: ✓✓Home Sweet Homicide.
Western: ✓✓Canyon Passage. ✓✓Smoky.
Musical: ✓Blue Skies. ✓Night and Day.



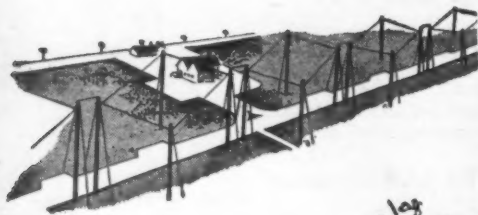
The Carstairs clan at work in *Home Sweet Homicide*, a comedy-mystery.

ele-facts

RADIO-TELEPHONY... speech that rides the air waves!



AT SEA A fishing crew, sighting a school of haddock, telephones its position. Nowadays, many ships—both large and small—have radio-telephones on which they can call any telephone ashore.



RHOMBICS The Greek way of saying "diamond-shaped." That's what we call these directive antennae which send and receive telephone calls across the seas. So others can't listen in, special machines make your voice sound "scrambled" to every one except the person you are talking to.



"IT'S AN EMERGENCY, DOCTOR!"

Soon telephones will take to the highways and byways of our country. We already have plans for providing automobiles, trucks and buses with radio-telephone service.

* Your Telephone Company is always looking for ways to make your telephone more useful to you and your family. Radio-telephony is just one of our developments that is helping us do it.

BELL TELEPHONE SYSTEM





Shatterproof Floodlight

Teen-age baseball enthusiasts recently had a field day trying to shatter a new kind of window in a floodlight. But even their most powerful balls didn't leave a dent in the shatterproof floodlight. A battery of 1245 such lights has been installed in the Yankee Stadium. So, Yankee pitchers may heave away and Yankee batters may hit 'em hard, but the Yankee floodlights will still shine serene.

Burbank in the Kitchen

We've heard of crossing peaches and apricots to produce the nectarine. And we wouldn't be surprised to find someone crossing beans and corn to simplify succotash. But we were taken aback to hear that an ironing board has been crossed with a stepladder! The crossed legs of the ironing board pivot in the center so that they may be adjusted as a step ladder. Cross bars on each pair of legs form the steps for the ladder. The ironing board itself becomes the support to hold the ladder upright.

Although the idea sounds good on paper and may be even better in practice, we can't help feeling that it *could* lead to all sorts of confusions in the housewife's mind. For instance, by the time she got all the legs straightened out and pivoted into the right position, either for ironing or painting the kitchen wall, she might very well take a paint brush to Pop's shirt or the iron to the paint pot. Ah, Luther, potatoes were never like this!

Burglar Button

Since light is the burglar's worst enemy, some postwar houses will be equipped with bedside control of all house lights. At the sound of prowlers, Dad can push a button at his bedside and the whole house will be flooded with light. Fine for burglars, but bound to be upsetting to those members of the family who depend on a midnight raid of the icebox for excitement.

Flowers Into Food

Miss Martha Gibbon of Washington, D. C., was undergoing an operation recently. When Martha heard that her fellow employees were planning to send her a large "recovery bouquet," she requested that the \$10.26 which her friends had collected to buy flowers be turned over to the Famine Emergency Campaign. "Food to keep the hungry alive is more important than flowers for the sick," she said.



The case of the obliging scarecrow!

This very obliging scarecrow made one person with a camera mighty happy—

For it proved once again that bright, interesting picture subjects are all around you.

Be on the lookout for picture possibilities in familiar, everyday surroundings. It may be a beautiful landscape less than a mile from your door, or some unusual "prop" such as the scarecrow in this picture.

When you find an interesting picture subject, be sure of getting it. Use "wide-latitude" Ansco film. For picture taking is really a cinch when you rely on Ansco film.

Even if you make small errors in adjusting the lens diaphragm or shutter speed of your camera, you still get good pictures with Ansco!

Don't think for a minute that you have to be an expert to get good snapshots. Just remember, always

load your camera with the "wide-latitude" film—Ansco film.

Ask for a roll by name, today. Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. General Sales Offices, 11 West 42nd Street, New York 18, N. Y.

ASK FOR



Ansco

FILM • CAMERAS

BOY dates GIRL

GIRLS — you love 'em! They're the cream on your blueberries, the sauce on your steak. Not that you'd want *them* to know! You're a guy who wears his hair short and his trousers long — and a bit of a swagger to suggest you're a Mr. Hard-to-Impress.

But that's all politics. Underneath, you're a sucker for a gingham dress and a blue hair ribbon, and you don't want to pull any boners in that league. Sometimes you're confused as to correct tactics. When Maggie has a guest, are you responsible for taking out both gals? Can you invite Jean, who lives twelve miles away, to a dance, if you have no car? And, at a party, is it all right to ask Cynthia to dance when she's talking to six other girls?

You want to keep the sauce on your steak and the dates coming your way. What are the answers?

Q. If you know a girl has a house guest, can you ask her for a date without getting a date for her guest?

A. If Maggie has a guest, her first responsibility is as a hostess. No matter how desperately you want to see her, you'll have to make the best of an evening with the boys unless you want to date both girls yourself. If you can line up one of your buddies to escort the guest, that's better politics. For no matter how willing you may be to play Casanova to two girls, the second girl may feel as if she were bargaining in on your date.

Perhaps Maggie knows a boy she'd like to invite to meet her friend. In that case you can work out plans together.

Q. When a girl goes out with a girl friend and the friend's date, should the boy pay the way of both girls?

A. Under most circumstances he should. But the extra girl shouldn't go along unless the boy invites her. There are many occasions when it is appropriate for a boy to do this.

If Tim steps in to take Martha to the movies and finds that Barbie is visiting Martha, it would be slick of him to invite both girls to the movies. But if Tim doesn't have enough cash to squire two girls around, he might suggest all three of them stay home and



listen to records. Tim should not *invite* Barbie to come along and then expect her to pay her own way.

If Barbie, on her way to a basketball game, should meet Tim and Martha, also on the way to the game, she might accompany them, but in this case she should expect to pay her own way. Tim may volunteer to buy her ticket, if he likes, but he isn't obligated to do so.

Q. When transportation is difficult, should the boy still call for the girl and see her home?

A. No rule is a good rule when it stops making good sense. A boy *should* call for a girl and take her home, whenever possible. But there may be exceptions.

You may live several miles away from town and have no car of your own. If a number of your friends were



going to a school party, it would be okay for you to ask your friends to pick up your date and escort her to the party. You could meet her there. A similar arrangement could be worked for getting the girl home. But be sure that *you* make the arrangements.

If it's the girl who lives at an inconvenient distance, you'd better not invite her out unless you can solve the transportation problem. A little soft soap in your big brother's direction might encourage him to volunteer taxi services on special occasions. Or the girl's older brother (or father) might help out. However, you can't count on her family's aid unless she volunteers such a suggestion. Again, if a girl lives in a neighboring town, you might suggest she come to your school on the bus. In that case, you should meet her at the bus stop — *on time*.

Calling for a girl and taking her home are two gentlemanly customs that shouldn't be overlooked. If your situation requires a revision of the accepted rules, then revise. Be practical, but be considerate.

Q. Is it okay for a boy to date his friend's girl friend?

A. You'll never know until you try — and then you may wish you hadn't! The answer here depends upon the three individuals concerned — and upon their concerns for one another. If you value highly your friendship with the other boy, then you'd better talk it over with him first. If you barge ahead, believing that "all's fair in love," you may be starting a war!

Q. Is it all right to ask a girl to dance if she is talking with some other girls?

A. Of course. However, if Peg is talking with only one girl, why not round up one of your buddies to invite the second girl to dance before you approach Peg? No girl likes to be left standing alone on the sidelines of a dance floor. Although you are not required to rescue every stranded female in sight, you shouldn't create an awkward situation.

If you have questions, similar to these, which you'd like answered on this page, send them to Gay Head, *Scholastic Magazines*, 220 East 42nd Street, New York 17, N. Y. Please do not ask for answers by letter, nor enclose postage stamps.

by Gay Head

**OHIO PUPILS TAKE
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3. Gives certificates of merit, cash prizes, scholarships.
4. Paves the way to recognition of potential talent.

For full information see the five Scholastic Awards Rules Books (see below). They answer all your questions. Ask your teacher or librarian to let you see the Rules Books which tell: Who is eligible. What is eligible. Where to send your entries. Prizes. Deadlines.

If you can't locate the Rules Book you want, clip, mark and mail this request form:

Scholastic Awards
220 East 42nd St.
New York 17, N. Y.

Please send me the following Rules Books:

- ☐ Art
☐ Industrial Arts (shop work)
☐ Music
☐ Photography
☐ Writing and Journalism

NAME _____

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ART

PICTORIAL

1. Oil painting
2. Finger painting¹
3. Water color and tempera²
4. Crayon, charcoal, chalk and pastels³
5. Drawing ink, black¹
6. Drawing ink, colored¹
7. Pictorial interpretation of Preservation of Wild Life (any medium) — The Art Directors Club of New York

GRAPHIC ARTS

8. Cartoons⁴
9. Pencil drawing⁵
10. Linoleum block printing⁴
11. Prints

DESIGN

12. General design on any material
13. Costume design

COMMERCIAL ART

14. Fashion illustration
15. Posters and advertising art⁶

THREE DIMENSIONAL

16. Sculpture
17. Ceramics

CRAFTS

18. Textile decoration⁷
19. Handcraft

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- ¹The Binney and Smith Co.
²The American Crayon Co.
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⁴C. Howard Hunt Pen Co.
⁵American Lead Pencil Co.
⁶Planters Nut and Chocolate Co.

SUPPLEMENTARY PRIZES

2-8, 11-14, 19, Strathmore Paper Co.; 1-14, and 19, American Lead Pencil Co.; 5, 6, C. Howard Hunt Pen Co.

SPECIAL ART AWARDS

Ingersoll Art Awards (\$100 each) for 12 paintings which will appear on the *Ingersoll Art Calendar*; honorable mentions (\$25 each) to one entry from each state, D.C., Canada, Alaska, Hawaii, and Puerto Rico.

The George H. Clapp Award (\$50) for best portrayal of school life.

Collier's Awards (\$100 each) for at least eight paintings to be reproduced in *Collier's Magazine*.

Martin B. Leisser Award (\$30) for keenest observation of environment, customs, and manners.

Brotherhood Award (\$50) for best expression of this ideal in any medium.



INDUSTRIAL ARTS

WOOD¹

- W 1. carving
- W 2. furniture making
- W 3. pattern making

METALS

- M 1. copper
- M 2. brass
- M 3. aluminum²
- M 4. hand tools (bar stock)

MECHANICAL DRAWING^{3 5 6}

- D 1. working drawings
- D 2. machines and machine parts
- D 3. architectural drawing

PRINTING

- P 1. single impression letter press
- P 2. letter press, two or more colors
- P 3. posters

MODEL-BUILDING⁴

- MM 1. aircraft
- MM 2. miscellaneous models

SPONSORS

¹Delta Manufacturing Division, Rockwell Manufacturing Co.

²Aluminum Company of America

³Park Instrument Co.

⁴X-Acto Co.

Supplementary Awards:

⁵Higgins Ink Co.

⁶C. Howard Hunt Pen Co.



CREATIVE MUSIC

1. Song
2. Piano solo
3. Composition for one instrument with or without piano
4. Part-song with piano accompaniment
5. Part-song without piano accompaniment
6. Composition for not more than six instruments.
7. School song
8. Composition for band
9. Composition for orchestra



PHOTOGRAPHY

1. Photographic stories ²
 - a. indoor
 - b. outdoor
2. Single photographs ^{1 2}
 - a. community and social life
 - b. news photos
 - c. sports photos
 - d. portraiture
 - e. still life
3. School and camp photographs ²
 - a. school activities
 - b. camp activities
 - c. news photos for school paper or year-book
4. Scenic photographs ²

SPONSORS

¹ General Electric Co., Lamp Department
Supplementary Awards:

² Ansco

AWARDS, PRIZES, and SCHOLARSHIPS

Regional preliminary student award winners receive gold or silver keys and certificates of merit with the Scholastic Awards gold seal.

National cash prizes range from \$50 to \$5. Many prizes are valuable articles such as lathes, instrument sets, etc. There are a number of special national prizes and grants up to \$100.

National honorable mention winners receive certificates of merit with the Scholastic Award gold seal.

In art and writing scholarships are open to outstanding seniors.

Schools Offering Scholarships Through Scholastic Awards

ART

Albright Art School, Buffalo, N. Y.
American Academy of Art, Chicago, Ill.
Art Career School, New York, N. Y.
Art Center Association School, Louisville, Ky.
Art School of the Society of Arts and Crafts, Detroit, Mich.
Art Students League of New York, New York, N. Y.
Bradley University, College of Fine Arts, Peoria, Ill.
California College of Arts and Crafts, Oakland, Calif.
Carnegie Institute of Technology, Pittsburgh, Pa. (4)
Chicago Academy of Fine Arts, Chicago, Ill.
Chouinard Art Institute, Los Angeles, Calif. (Work-Scholarship)
Cleveland School of Art, Cleveland, Ohio (2)
Colorado Springs Fine Arts Center, Colorado Springs, Colo.
Colorado State College of Education, Greeley, Colo.
Fort Wayne Art School, Fort Wayne, Ind.
Franklin School of Professional Arts, New York, N. Y.
George Peabody College for Teachers, Nashville, Tenn.
Illinois Wesleyan University, Bloomington, Ill.
Institute of Design, Chicago, Ill.
Jackson-Van Ledeu School of Fashion, Boston, Mass.
John Herron Art School, Indianapolis, Ind. (2)
Kansas City Art Institute and School of Design, Kansas City, Mo.



WRITING

GENERAL COMPOSITION

1. Short story
2. Essay
3. Poetry
4. One-act play
5. Review
6. Literary article
7. Autobiographical sketch
8. Humor
9. Radio script
10. Historical article
11. Current events

JOURNALISM¹

Co-sponsor: Quill and Scroll

12. News story
13. Feature story
14. Interview
15. Sports writing
16. Column
17. Editorial

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SPECIAL ENGLISH AWARDS

Ernestine Taggard Memorial Prize (\$100) to the high school senior who displays the best grasp of creative writing.

National Conference of Christians and Jews Award (\$50) to the student whose writing best expresses the theme of brotherhood.

Layton School of Art, Milwaukee, Wis.
Maryland Institute, Baltimore, Md.
McDowell Designing and Dressmaking School, New York, N. Y. (costume design)
Mainxinger Art School, Detroit, Mich.
Modern School of Fashion and Design, Boston, Mass.
Moore Institute of Art (School of Design for Women), Philadelphia, Pa.
Parsons School of Design, New York, N. Y.
Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
Pratt Institute, Brooklyn, N. Y. (2)
Rhode Island School of Design, Providence, R. I.
Richmond Professional Institute, College of William and Mary, Richmond, Va. (Work-Scholarship)
Rochester Institute of Technology, Rochester, N. Y. (2)
St. Louis School of Fine Arts, Washington University, St. Louis, Mo.
San Antonio Art Institute, San Antonio, Texas.
School of Fine and Applied Arts, University of Wichita, Wichita, Kan.
School of the Art Institute of Chicago, Chicago, Ill. (2)
School of the Museum of Fine Arts, Boston, Mass.
Syracuse University School of Art, Syracuse, N. Y. (2)
University of Alabama, Dept. of Graphic and Plastic Arts, University, Ala.
University of Denver School of Art, Denver, Colo.
University of Georgia, Department of Art, Athens, Ga.
University of Miami, Department of Fine Arts, Coral Gables, Fla.
University of New Mexico, Art Department, Albuquerque, N. Mex.
University of North Carolina, Woman's College, Greensboro, N. C.
University of Oklahoma School of Art, Norman, Okla.
Vesper George School of Art, Boston, Mass.

WRITING

University of Pittsburgh, Pittsburgh, Pa.

REGIONAL CO-SPONSORS

ART AWARDS

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N. Y. (Brooklyn only) Abraham & Straus, Brooklyn
N. Y. (Western) J. N. Adam & Co., Buffalo
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OHIO (Northeastern) The Halle Bros. Co., Cleveland
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ORE. Meier & Frank Co., Portland
PA. (Central) Bowman & Co., Harrisburg
PA. (Southeastern) Gimbel Brothers, Philadelphia
PA. (Western) Kaufmann's, Pittsburgh
PA. (Northeastern) Cleland-Simpson Co., Scranton
S. C. Belk's, Columbia
TENN. Cain-Sloan Co., Nashville
TEX. (Northern) W. C. Stripling Co., Ft. Worth
TEX. (Southeastern) Sears, Roebuck & Co., Houston
TEX. (Southwestern) Joske's of Texas, San Antonio
WASH. Frederick & Nelson, Seattle
WIS. Ed. Schuster & Co., Milwaukee



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U. S. TIME, one of the leading manufacturers of watches and clocks (Ingersoll, Kelton and Saga), sponsors this Scholastic Awards competition to encourage artistic talent among high school students. Here are the important facts:

1. Students from the 7th through the 12th grades are eligible.
2. You may work in oils, water color, tempera, crayon, chalk, pastels, or colored drawing ink.
3. Your work will be shown in the nationally famous Fine Arts Galleries of the Carnegie Institute in Pittsburgh, and judged by internationally famous art critics.
4. There are 12 \$100 prizes. Also Honorable Mention prizes of \$25 to one entry from each of the 48 states, and the District of Columbia, Canada, Alaska, Hawaii, and Puerto Rico.
5. Contest closes March 23, 1947.

**READ SCHOLASTIC AWARDS RULES
BOOKLET**

Ingersoll prizes are part of Scholastic Awards — so the same rules apply.



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BLACK LIGHT...

New Tool of Science

MANY of those dreamy moonlight scenes you see in Hollywood movies are filmed in broad daylight. How? With black light.

Black light sounds like a gag, but it isn't. Light, which scientists call radiant energy, is all around you, whether you're in a blacked-out room or in the blazing sun. It's all a matter of wavelength. Try to imagine the radiant energy scale, or spectrum, as being an extra-long piano keyboard. At one end of the keyboard (see pictogram), mysterious cosmic rays, with the shortest of all wavelengths, span several octaves. At either end are the octaves covered by long radio waves, which have the longest wavelengths of all.

About the middle of the keyboard is a quarter of an octave taken up by visible rays, or white light as we see it in sunlight or in a reading lamp. When passed through a glass prism, visible rays break up into the colors of the rainbow, according to their wavelengths (blue colors have shorter wavelengths, red longer). The red visible rays are close to the octave taken up by invisible, infra-red rays, called "black light." Scientists are now playing on the octave of the infra-reds.

Today, trucks dripping with freshly-sprayed paint pass under a battery of

infra-red bulbs. They are dried in four minutes. These bulbs produce maximum heat with minimum light. Ordinary heating first heats the outer surface of an object, then slowly works its way to the core of the object. A newly-painted surface, for instance, gets a skin on the outside but stays wet inside quite a long time. Infra-red, or radiant, heat goes right to the core of the object and heats every part of it at the same time.

Start Engines in Cold Weather

The longer it takes to dehydrate food, the more vitamins and flavors are lost. So ovens lined with infra-red lamps now dry out carrots, potatoes, and pork in five to thirty minutes.

To keep bus engines warm between trips in cold weather, some transport companies drive their buses over pits in which are infra-red lamps. In the future, Dad will be able to warm up his car engine with an infra-red lamp.

Infra-red lamps which automatically turn on when the weather gets cold keep orchards from freezing. Black light also kills weevils in grain-packaging plants.

Many doctors use radiant heat to treat some forms of arthritis and to replace electric heating pads. Because black light penetrates deeply into the human body, infra-red filter photos enable doctors to observe tissue as it heals.

Since it is invisible, black light also helps to guard factories. Any burglar who crosses the black light beams sur-

Diagram shows radiant energy spectrum like piano keyboard. Shortest wavelengths are those of cosmic rays. Longest are long radio waves.

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Good luck to you!

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rounding such a plant is seen by the infra-red rays, which then ring an alarm.

By photographing light (or heat) from stars and planets, astronomers can tell what elements are present in them, and whether there could be life on them. Astronomers take these photographs in daylight with an infra-red spectroscope.

Photography with infra-red film makes grass and leaves appear white. Other objects are dark, even if they are painted green. So photo-reconnaissance planes can detect camouflaged gun emplacements, even at night.

Tap-Proof, Static-Proof Telephone

During the war, the Germans, Japanese, and Americans developed a front line infra-red telephone. This telephone changes the vibrations of spoken words into electrical impulses, like any ordinary telephone. But these impulses then modulate beams of infra-red light. Invisible to human eyes, the beams throb through the air even in a haze and can be picked up by an infra-red receiver that may be 10 miles away. The receiver changes the infra-red beams back into voice frequencies. This "talking lamp" cannot be tapped like a telephone or jammed like a radio and is not troubled by static. It will be of use to ships and planes whose radios are disturbed by weather, and will pinch-hit for storm-wrecked telephone lines.

Black light scanned Pacific island beaches before our troops invaded them. During the war Yank snipers picked off hidden Japs in total darkness. The landing crafts and snipers' rifles were equipped with Snooperscopes—a lamp that emits invisible infra-red rays, and an infra-red telescope. The black light strikes objects in front of it and, in the form of an outline of the object, bounces back to the telescope's lens. There the invisible reflected infra-red outline is focused on a special screen, knocking negatively-charged electrons from the screen. The electrons rush to a plus-charged second screen which is covered with a substance that glows when electrons hit it. On the second screen appears a visible greenish outline of the invisible infra-red outline.

Weapon Against Cancer

Latest and most amazing infra-red device is the bolometer. It picks up the infra-red rays which every object emits when warm, and transforms these heat rays into a visible picture. Doctors believe cancer cells give off a specific degree of heat, so the bolometer may help discover and control cancer. Also, the bolometer can warn you if some part of your house is about to burst into flame. For on a bolometer picture of your home, any spot where heat is escaping shows up whiter than the rest of the house.

—NANCY GENET

Your idea may win a prize in GENERAL DESIGN or FINGER PAINTING



PRIZE DESIGN

Colorful swirling design for silk dress fabric, inadequately reproduced in black and white. Lines were made with Artista Water Color of various rich hues, and the shadows rubbed in with colored chalk.

You have nothing to lose and everything to gain by entering the Scholastic Awards Contest. If you win—and you have as much chance as anyone—you not only bring honor to yourself and your school, it may have an important effect on your future career.

\$225 CASH PRIZES FOR GENERAL DESIGN

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Ask your teacher, or write Scholastic, 220 E. 42nd St., New York 17, N. Y., for the Awards Rules booklet.

For creating decorative designs for textiles, wall and gift wrapping papers, oil cloth, floor coverings, plastics, tiles and other materials, you will find inspiration in Artista Tempera, Water Colors, and Powder Paint; Crayola, Perma, Besco and Pos-ter-Art Crayons; and Shaw Finger Paint. Send today for FREE Booklet "S.A.," a helpful guide in using these Gold Medal art products.



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THESE ARE QUIZZES IN
THE PRESENT TENSE, NOT
FUTURE INDICATIVE. ARE
YOU PRESENT PERFECT?

Quiz for Girls

1. Is your sweater competing for the Potato-Sack-of-the-Week title?
2. Are you wearing more than three of the following: hair bow, earrings, necklace, bracelet, belt, lapel pin?
3. Is the top button on your skirt a little on the lonely side because the rest of the placket is pinned together?

4. Is the fellow behind you playing dodge-'em, because your hair is obstructing his view of the board?

5. Are you afraid to take your jacket off because your blouse is spotted?

6. Would you have to duck into a corner to repair your make-up if you spotted a potential prom-date?

7. Are you suffering from the Smotherd Yawn, the Droopy Eyelid, and the Run-Down Feeling?

8. Have you spent the morning worrying away at that tiny blemish on your chin?

9. Are your fingernails Paint-Pot-Purple and way-out-to-ther? Or gnawed-down and neglected?

Hi there - Here's Looking at

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in ink or pencil

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What to Do About It

1. The news is that high school gals are getting their waistlines under control, tucking sweaters into skirts, and girding themselves with wide, wide belts. Who are *you* to make liars of the fashion forecasters?

2. True, accessories make the outfit - but *too many* of them can break it. Team a necklace with your bracelet, add a matching hair-ribbon; but leave the rest for tomorrow.

3. There's really nothing safe about safety pins; they're too prone to pop at the wrong time. Substitute needlework for pin-up work on those buttonless-buttonholes, hanging hems, and sliding slip-straps.

4. You may be long on hair, but you're short on trimness if your crowning glory is a shapeless mop. Have it pruned down so that the outline is smooth, the ends are even, and every hair knows its place.

5. Nightly clean-up chores are easier on your nervous system than daily camouflage jobs. Your self-confidence zooms when you know that your dickeys, blouses, gloves, and socks are spotless.

6. If you're going to wear make-up, wear it well - and repair it (in private) before it wears off. Just a touch of lipstick (no more, and no savage shades) applied evenly and blotted with tissue; natural-looking powder, dusted on smoothly and lightly.

7. You can't have the time of your life if you're a Sleepy-Time Gal. Those well-known eight-hours-a-night are guaranteed to make you prettier.

8. Picking-and-pecking produces nothing but bigger and better blemishes - and the danger of infection. Complexion-care begins at home - with soap, warm water and a *clean* washcloth.

9. In either case, you can't be proud of your handiwork. Here's a recipe for reconverting: File your nails down (or let them grow up) to a rounded, lady-like shape. Push back cuticles gently. Use your scrubbing brush vigorously. Apply colorless or oh-so-pale polish.

night YOU!

Quiz for Boys

1. Do you look as if it's been a long, long time since you came in contact with soap and water?
2. Have the collar and cuffs of your shirt seen better days?
3. Does your hair give evidence that you've been feuding with your barber?
4. Are those *your* legs creating an obstacle-course in the aisle?
5. Do your slacks put you in the "droopy-drawers" class?
6. Are you hoping that no one will notice those holes in the back of your socks?
7. Would you "know the reason why," if your date stared at your shoes?
8. Are you out-shining the rainbow, with blue plaid socks, green jacquard sweater, brown-striped shirt and yellow socks?
9. Do your broad shoulders disappear when you take off your well-padded jacket Or are you sporting flabby muscles, and the beginnings of a bay window?

What to Do About It

1. Maybe your best friends won't tell you, but we will: The smoothest line in the world can't cover up for B. O., grubby hands and nails, dirt-behind-the-ears, or an unscrubbed neck. You'll play safe if you come clean with a daily tubbing.
2. A spotless shirt-front means nothing if you're hoarding a dirt-deposit around the neck- and wrist-lines.
3. What are you—a man or a shaggy dog? Vell then, prove it with a haircut that shows the shape of your scalp. Also, on your next visit to a barber, ask him if you need a tonic to tone up your hair and scalp.
4. Straighten up, son, and sit right feet planted under your desk, spinal column flush with the back of your chair. And take a firm *stand* on things by eliminating the shoulder-sag and the shambling-shuffle.
5. It's easy to get the knack of slack-care: Frequent sessions with the ironing board, clothes-brush and pants-hanger departments will do the trick. Incidentally, how about investing in a stout belt, so your trousers will be wedded to your waistline, instead of hanging on your hips?
6. Don't kid yourself—those holes are getting bigger every minute. But if you had washed out some socks last night, would you be wearing hole-y hose today???

IF YOU'RE "NOT GUILTY" ON EIGHT COUNTS OUT OF NINE, YOU'RE DOING FINE. OTHERWISE, START SPRUCING UP!

7. Shine your own, mister! When it comes to saddle shoes, white is white and brown is brown—don't let the twain meet in tattle-tale gray.

8. Tone down your togs! Choose one

attention-getting garment, and make everything else blend in with it quietly. Patterned sweaters, for instance, call for white shirts. Plaid pants like to be complemented with matching solid-color jackets.

9. Weight-watching isn't sissy-stuff. You can't work or play well if you're a scrawny skeleton or if you're toting around an extra fifteen pounds. Whether you need building-up or breaking-down, go in for outdoor exercise, wholesome food, and "8 per" sleep.



This Speedball pen technique illustrates a "Huaso" The Huaso (pronounced Wa'so) is a Chilean Cowboy and is sharply contrasted with the Gaucho in costume. Chilean horses are short and stocky.
—drawn with Speedball C-6 and Flicker F-B

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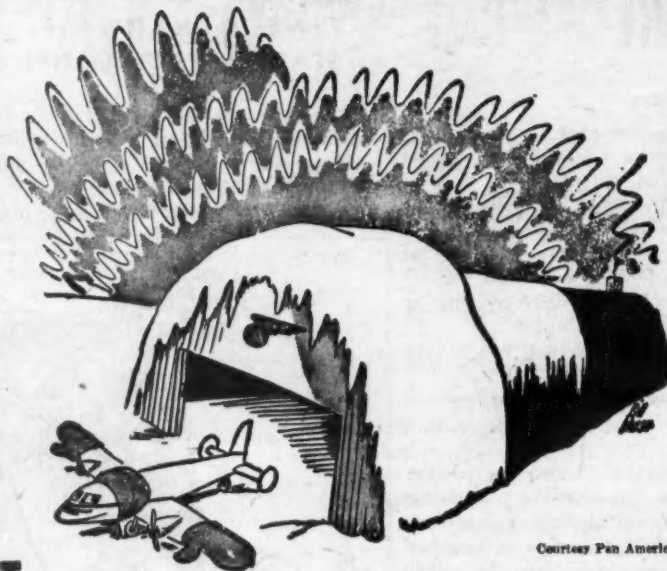
Gather 'round, fellows, and see this coat! It's interlined with fleecy, soft, silky *fibers of glass* . . . same insulation used in B-29's and arctic subs. Light as thistledown, yet many times warmer than wool. The warmest, lightest coat of its kind in America. Just one of many keen, new models by Albert Richard . . . all Action-Fit*! See Albert Richard coats, jackets, gloves and mittens at your dealer's. And ask him for your free copy of the big football map, Albert Richard Grid Revue. Colorful, exciting, packed with football facts.

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De-freezing Plant for Aircraft



Courtesy Pan American World Airways

THE airplane has driven the last dog team from the old transport trails across Alaska from Juneau to Nome and down the storied Kuskokwim. But winter temperatures which drop to 60 below zero for weeks on end call for rare ingenuity to keep the airliners on their schedules across the winter-buried Arctic interior.

One of the most striking examples of the engineers' contribution to air transport in the Arctic is what Alaska claims to be the world's most unusual aircraft plant — "a de-freezing factory" for both planes and the men who work on them in the sub-zero temperatures of the northern winter.

When Pan American World Airways first went to Alaska with plans to set up the first scheduled air service through the Territory, one of the biggest problems they faced was the specialized maintenance of the big twin-engined airliners they planned to fly over the tundra and river routes across Alaska.

At Fairbanks, chief center in the interior and the hub for the radiating routes of Pacific Alaska Airways, P.A.A. planned the construction of their central shops and storage hangar. But it was apparent that no ordinary aircraft hangar would do. A hundred unprecedented problems faced them.

Even the earth at Fairbanks, at the end of the summer, is still frozen solid a few feet below the surface — and that offered knotty problems of building foundations for a structure that would have to withstand Arctic gales of almost hurricane force.

But by far the most difficult problem was the one of properly heating such a plant, when temperatures outside would be 60 and more below zero.

Ordinarily that doesn't sound like such a tough problem, but when you have to keep such a hangar open to allow aircraft to be brought in and taken out again, the problem changes entirely. Handling aircraft at sub-zero temperatures is a ticklish job anyway. You just can't open up a nice warm hangar door and let them inside. A rapid change from 50 below zero, say, to 70 above is too great a shock for construction materials to stand.

But P.A.A. engineers solved it by the simple expedient of dividing the hangar in two. The front section is automatically regulated to maintain a temperature of freezing. That holds the "frozen" airplane in line and is no shock at all, as its own temperature gradually simmers up to that freezing point. Just beyond the bulkhead to that section is the working plant where a temperature of 70 is maintained and the mechanics work in their shirt sleeves.

When maintenance work has been completed the airplane is moved back into the "freezer," which is used like a decompression chamber. Then, when it is properly acclimated there, it can be moved right out into sub-zero cold in perfect working condition. Incidentally, men who work in the shops go through the same process themselves. They can't take rapid inversions of temperature any better than the airplanes can, so they go through the "freezer" too.

The heating plants by which they do all this (P.A.A. has two, in case one should break down) are big enough to keep an average city office building in tropic comfort through a zero winter.



Save Your Money. ## Good. ### Best.

JAZZ, POP

King Cole Trio, Vol. 2 (Capitol). Brand new album by the masters of piano, electric guitar, and bass includes these favorites: *I'm Thru with Love, What Can I Say After I Say I'm Sorry, To a Wild Rose, I Don't Know Why, Look What You've Done to Me, This Way Out, I'm in the Mood for Love, I Know That You Know*. These are some of the trio's best recordings to date - a must for Cole enthusiasts, and a fine place for the uninitiated to put down the needle.

South America, Take It Away (Majestic). George Paxton and Orch. Vocal by Rosemary Calvin. This hit tune from *Call Me Mister* is one of the few pop songs with good music and good lyrics. There are better recordings, however. On the flipover - ## **Just the Other Day** (first heard as a singing commercial) is clear-cut, peppery, and danceable.

The Sharp Scarf (Capitol). Billy Butterfield and Orch. Chaminade's *Scarf Dance* in tasty modern dress with clean trumpet work by Billy B-side.

Rumors Are Flying. Vocal by Pat O'Conner. A pop ballad which profits by the Butterfield treatment.

Victor Herbert Album (Capitol). Eight of Herbert's best-loved melodies sung by 14-year old Lois Butler with Paul Weston's Orch. An enjoyable and relaxing album. Lois' voice is sweet and true. Keep an eye on her. She has a long way to go before she's tops, but she's off to a flying start.

OPERETTA

Operetta Favorites (Victor). Jeanette MacDonald and Russ Case Orch. and Chorus. Jeanette MacDonald contributes a clear, easy soprano to some operetta oldies that she helped make favorites. Included are: *Sweetheart Waltz, Romany Life, Smoke Gets in Your Eyes, They Didn't Believe Me, Donkey Serenade, Giannina Mia*.

FOR THE "SMALL FRY"

Songs to Grow On (DISC). Woody Guthrie, better known for his *Ballads of the Dust Bowl*, now brings his guitar, lusty songs, and good humor to an album of songs for children. Woody originally wrote the songs for his 3-year-old daughter whom he calls "Stackbones."

Though record surfaces are rough, the album is the perfect present for any of the two to four "small fry" of your acquaintance. (This does not imply that you won't get a bang out of some of the numbers yourself. Most of them make more sense than the average pop ballad.) Titles read: *Wake Up, Clean-O, Dance Around, Put Your Finger in the Air, Jig Along, Don't You Push Me Down*.

All the songs have gusto. Youngsters will want to sing them and act them out. (At least we did.) Our favorite is *Don't You Push Me Down* which has a fine philosophy. And there's nothing in Woody's style to keep this from being

a made-to-order theme song for smooth sailing between you and your "steady."

Lyrics go something like this:

Well, you can play with me
And you can hold my hand,
And you can comb my hair
And you can ride my horse
You can roll my ball
And ride my truck around
You can even laugh at me,
But don't you push me down.

Chorus:

Don't you push me, push me, push me,
Don't you push me down.
Don't you push me, push me, push me,
Don't you push me down!



WIN EXTRA PRIZE MONEY

Are you planning to enter the Scholastic Art Awards contest? If you are, be sure to ask your teacher for the official Rules Booklet. Prize-winners can add to their money if their entries are on Strathmore Artist Papers and Boards. The real reason for using Strathmore is that these papers help you get the best results, but extra prize money is a help, too!

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SHORT SHOTS

LESTER HEIDEMAN, 45-year-old telephone worker from Brooklyn, loves the Dodgers almost as much as he does his weekly pay check. When the Dodgers went West to play St. Louis late in August, Lester decided to follow them.

He loaded his wife and 8-year-old son into the family jalopy and shoved off. Everything happened to the wanderers. They got lost a couple of times, the jalopy broke down and, when they finally wheezed into St. Louis, they discovered there were no more ball game tickets and no hotel rooms.

Mr. Heideman phoned the Brooklyn manager, Leo Durocher. But even Leo couldn't get him tickets. A few minutes before game time, Mr. Heideman managed to buy three 90-cent tickets for \$5 each.

So the Heidemans got into the ball park. They cheered wildly when the Dodgers came to bat in the first inning. The Card pitcher wound up and pitched the first ball. Mr. Heideman fainted. They carried him out on a stretcher. At the hospital, the doctors told him his heart was okay but he shouldn't see any more ball games if they excited him.

"Me see those bums play and not get excited?" moaned Mr. Heideman. "Nuts! I shoulda stood home."

Fast Guy. Guess who won the national speedboat title this year—and in record time, too. Nobody but the old king of corn, Guy Lombardo. The popular band leader is a speed demon from 'way back. He can't be beaten—on band or sea.

Hysteria repeats itself, writes Mr. E. H. Zeigler, baseball coach at Hegins (Pa.) High School. In 1945, his team won its first 16 games, then lost the 17th, 3-2, to Pine Grove. This season, the Hegins nine did the same thing. After copping 16 in a row, they lost to Minersville, 3-2.

What's the first thing a basketball coach does when he buys a new home? Right—he builds himself a basketball court. At least that's what Clair Bee, famous Long Island University coach, did in his new home in Elizaville, N. Y.

We can see Clair eating his dessert with one hand and shooting baskets with the other.

Talk about futility. Look what happened to the Dodgers back in 1920. On May 1 of that year, they played a 26-inning 1-1 tie with Boston—the longest game in baseball history. On May 2 they lost a 13-inning game to the Phillies. And on May 3, back in Boston, they dropped a 19-inning 2-1 battle. Figure it up—in three games in three days, they played 58 innings—and didn't win a game!

Woo-woo! The top Swedish player at the national tennis championships this year was 21-year-old Lennart Bergelin. Lennart is tall, with very long blond hair. To keep his locks out of his eyes, Lennart tied 'em up with hair ribbons.

This made the officials very nervous. As one of them groaned, "We've finally got tennis to a point where people know it isn't a sissy game. But hair ribbons—gosh, that'll set us back 25 years."

A brave sportswriter finally informed Lennart that it isn't considered customary for men to wear ribbons in their hair in this country. Lennart, a good guy, rushed off to the nearest barber shop.

Do you know that Bob Hope now owns a part of the Cleveland Indians and that Bing Crosby owns a share of the Pittsburgh Pirates? Wouldn't it be wonderful if the Marx Brothers also bought a big-league club? Can you see Groucho bawling out the ump's, Chico selling hot dogs, and Harpo chasing blondes around the bases?

—HERMAN L. MASIN, Sports Editor

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Calling Cameramen!

LAST night you had the gang in stitches over the snapshot you took of Pete and a ham sandwich. And your algebra class today forgot all about tangents when you circulated those pictures of the Football Rally. Even Miss Stern had to laugh when she saw the one of herself bursting into a RAH, CENTRAL! Yes sir, you're quite a guy with a camera.

Too many good pictures get buried in a drawer or are doomed to a dusty album. We'd like to see some of your best snaps. So would other camera enthusiasts. How'd you like to have your prize shots appear in the pages of *Scholastic Magazines*? The editors will publish the best photograph submitted each month.

There are no restrictions on the type of picture that may be submitted. We'd like to see anything of unusual interest, action, or composition.

If you'd like to see your picture in print, mail us your snapshot with a self-addressed envelope enclosed (to insure return of your picture). Give your name, school, age, and grade, and enclose a statement saying you took the picture yourself. Address: Photo Feature Editor, *Scholastic Magazines*, 220 E. 42nd Street, New York 17, New York.

NEW STAMPS

Canada's first postwar issue of postage stamps goes on sale September 16. There are nine stamps in the new issue, ranging in denomination from 7c to \$1. Two of the new Canadian stamps appear below.



New 10c stamp shows Great Bear Lake region where uranium for atomic bomb was mined.



The new 14c stamp shows a hydroelectric plant in the province of Quebec.

Rick beauty FOR YOUR GIFTS AND YOUR ROOM!

It's easy to decorate
fabrics with Prang
Textile Colors

Beautiful Christmas gifts that require very little time, no artistic ability, yet look expensive and exclusive, can be made with Prang Textile Colors. Towels, ties, hankies, scarfs and all linens can be easily transformed into expensive, exclusive gifts by these gloriously bright colors.



You'll be amazed what Prang Textile Colors can do to add bright beauty to your room. Curtains, vanity skirt, and pillows made out of old sheets, and decorated with a riot of color in simple, easy-to-do designs, look really super. It's fun, too!

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"DO IT YOURSELF" contains clever ideas for fabric decoration — tells just how to proceed. Only 25c. Dept. S-14



COMPLETE PRANG TEXTILE COLOR KIT 25 piece set with 10 jars of colors and mixers. Contains everything you need for decorating fabrics, including booklet, stencil paper, brush and knife. Only \$3.50 at your dealer's.

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What a treasure hunt! Big package 500 FOREIGN STAMPS — just as received from foreign missions, other sources. Includes stamps from Africa, South America, Philippines, Free French, Cape Juby, Palestine, etc., including airmails, commemoratives, and stamps worth up to \$10 and 75c. This amazing offer is given for 10c to serious approval applicants, only. One to a customer, money back if not more than delighted.

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Scholastic Magazines accept stamp advertisements only from reliable and trustworthy stamp dealers. Our readers are advised to read an advertisement carefully before sending money for stamps. If the advertisement mentions the word "approvals," the stamp dealer will send you in addition to any free stamps or stamps you pay for in advance, a selection of other stamps known as "approvals." Each of these "approval" stamps has a price clearly marked. If you keep any of the "approval" stamps, you must pay for them and return the ones you do not wish to buy. If you do not intend to buy any of the "approval" stamps return them promptly, being careful to write your name and address in the upper left-hand corner of the envelope in which you return the stamps.

ROCK OF GIBRALTAR PACKET FREE

A nice collection of stamps from Gibraltar, the mightiest fortress in the world — also New Zealand Centennial — British Uganda — French Colonials — Early British Colonial — West Indies — South American and War stamps plus sample copy *Philatelic Monthly Magazine*. Send only 3c for postage. EMPIRE STAMP COMPANY, Dept. 81, Toronto 5, Canada.

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Hay, Hay!

Two thoroughbreds were talking over a coming race.

"I'm going to win it!" one of them declared. "I've simply got to win it."

"How come?" said the other. "I've never known you to take a race that seriously before."

"Well," said the first, "my owner said to me, 'Look here, old man, you win this race and there'll be 30 extra bales of hay for you!'"

"Thirty bales!" exclaimed the second. "No wonder you want to win. That ain't money!"

The Texas Outlook

Drip, Drip

The reporter (like the doctor, lawyer, priest, and psychiatrist) tries to keep sources of his news confidential. On one occasion the veracity of a story, written by a reliable reporter, was questioned. When he insisted that the tale was entirely true, the doubters pressured him for his source.

"I got it," he grinned, "from an unimpeachable leak!"

Walter Winchell

Smile Recess

A struggling young lawyer and his wife were entertaining a number of guests, some of whom were rather high-brow, at a formal dinner-dance in an exclusive night club. After the dinner, when everyone entered the ballroom, the young hostess whispered to her husband: "Let's find a dark corner so I can rest my face."

Magazine Digest

Smallest Size, Please

An English manufacturer of motor car tires was the speaker at a businessmen's luncheon. In response to a toast, he said:

"I have no desire or intention to inflict upon you a long speech for it is well known in our trade that the longer the spoke, the bigger the tire."

Christian Science Monitor

All Clear!

An American correspondent, proud of his first assignment to cover the Russian capital, was about to wire his paper that, during a big Soviet parade, "I stood within a stone's throw of Premier Stalin."

A Russian censor coldly informed him that the story would have to be changed to: "I stood near Stalin. I threw no stone."

Coronet

The Missing "Was"

Mr. George Baker Baxter of Santa Monica, Calif., isn't at all sure whether he is "at wits' end" or "at sixes and sevens." He might be, he admits, on the horns of a dilemma. His trouble is: "Before the war I knew where I was. Now I just don't know where 'was' is."

Collier's

The Absent-Minded Referee

A tale basketball coaches themselves like has to do with the referee who found himself deciding between right and wrong at a game to settle the high school championship of Rochester. The teams were evenly matched and the game see-sawed into overtime. The crowd grew frantic, the players and referee more and more tense.

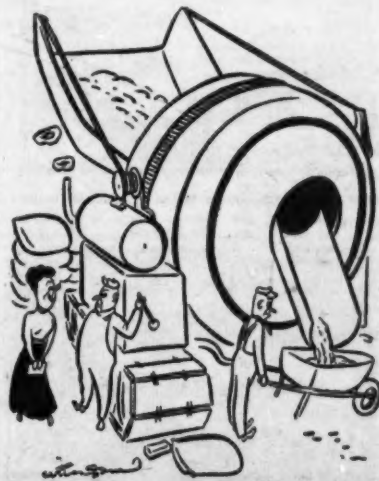
The moment no coach will ever forget or let a referee forget came one minute before the gong, with still no score. There was a mad scramble for possession after a fumble under the visitors' basket. The ball slipped away from the players and began rolling toward the sideline. There was a dash for it and the referee suddenly began sprinting, outdistanced the field, grabbed the ball, pivoted, and sent a neat one through the hoop. It took him a couple of seconds to realize what he had done and then, while the crowd howled, he walked slowly over to the scorer and, looking into space, said: "Make that two for me."

N. Y. Times Magazine

Appellation

A Broadway wag has two alternative names for Howard Hughes' famous stratosliner, the *Constellation*. When the giant plane is late, he calls it the *Hesitation*—when it's grounded, due to bad flying weather, he calls it the *Cancellation*.

N. Y. Post



"Putti Putti?"

Collier's



Now in the making...
six transcontinental
Speedliners

THE OLYMPIAN HIAWATHAS, as these brand new Milwaukee Road trains will be called, are to be placed in transcontinental service early next year between Chicago-Milwaukee and Seattle-Tacoma.

The appointments and decoration of the cars will incorporate many unusual materials and devices. The result will be a new type of train packed with fresh ideas and conveniences for coach and sleeping car passengers alike. Work on the advanced-type trucks and car bodies is nearing completion at The Milwaukee Road's modern manufacturing plant at Milwaukee, Wisconsin, where the equipment for the series of famous daytime HIAWATHAS was built. Construction of the luxurious all-room sleep-

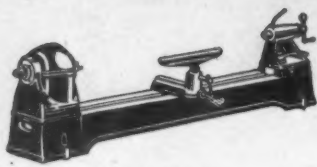
ing cars, including the unique Sky-top Lounge, is steadily progressing in the Pullman shops.

In designing and building the OLYMPIAN HIAWATHAS, The Milwaukee Road has drawn upon its long experience in operating transcontinental and super-speed trains, as well as upon the suggestions offered by thousands of passengers. We are confident the new units will take a distinguished place among the fine Milwaukee Road trains which, over the years, have made so many brilliant contributions to rail progress. F. N. Hicks, Passenger Traffic Manager, Union Station, Chicago 6, Ill.

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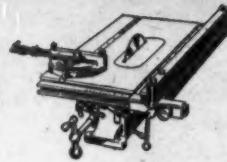




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You may be the winner of a popular, hard-to-get Delta Power Tool! Sounds great, doesn't it?

Think of the kick you'll get from knowing that your wood-working skill won *you* an award! Think of the fun you can have using that ability—making swell, good-looking objects with the help of your new Delta Power Tool!

No matter what your status as a high school student (seventh, eighth, ninth, tenth, eleventh, or twelfth grades), there is a place for you in the

Wood Classification of the Scholastic Industrial Arts Competition. You may enter any project in which the major material is wood — and which falls into one of three groups: (1) Carving . . . (2) Furniture Making . . . (3) Pattern Making. There are no entry fees or charges of any kind.

Ask your shop teacher for the official rules booklet containing detailed instructions.

Then get busy working on the entry you hope wins *you* a valuable Delta Power Tool.



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SCHOLASTIC

Teacher

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Practical English

OCTOBER 7, 1946

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Introducing — (p. 5)

A One Period Lesson Plan

AIMS

1. To point up the socially accepted methods of performing introductions.

2. Practice in a sample life situation.

As John Donne wrote, "no man is an island, entire of itself." We go through life meeting people and being met in turn. In this week's lesson the methods of social introduction are discussed.

PREPARATION

Have students make a series of placards, sufficient for half the class. Print on each the following data: (1) Mr. (or Mrs. or Miss) —, principal of the high school; (2) Mrs. "Y," a clubwoman of 40; (3) Mr. "D," an auto salesman; (4) Cousin —, from some distant city; (5) Mary Jones, a newcomer to town, etc. Other identifications: interests, accomplishments, tastes, relationships should be added. Students will have many ideas for these placards. Example: Mrs. "Y"; Age: 40; Home: Toronto; Daughter: Hazel, plays the piano; Interests: Civic affairs, woman's club, etc.

In introducing the lesson read the following passage from *Seventeen*, by Booth Tarkington. It will illustrate "how not to introduce" people.

Johnnie Watson had with him today a visitor of his own, a vastly overgrown person of eighteen, who, at Johnnie's beckoning, came forward as William entered the gate.

"I want to introduce you to two of my most intimate friends, George," said Johnnie, with the anxious gravity of a person about to do something important and unfamiliar. "Mr. Baxter, let me introduce my cousin, Mr. Crooper. Mr. Crooper, this is my friend, Mr. Baxter."

The gentlemen shook hands solemnly, saying, "I'm very glad to meet you," and Johnnie turned to Joe Bullitt. "Mr. Croo — I mean my cousin, Mr. Crooper. Mr. Crooper is a cousin of mine."

"Glad to make your acquaintance, Mr. Crooper," said Joe. "I suppose you're a cousin of Johnnie's then?"

"Yep," said Mr. Crooper, becoming more informal. "Johnnie wrote me to come over for this shindig, so I thought I might as well come." He laughed loudly. "Yessir," he added, "I thought I might as well come, 'cause I'm pretty apt to be on hand if there's anything doin'!" He struck his cousin a jovial blow on the back.

DISCUSSION

1. What mistakes did "Johnnie" make? What do students think of Mr. Crooper's attitude? How many errors in correct word usage did students detect? 2. What do students consider their own weakest points? Their best?

ACTIVITY

Divide the class. Let half of them select the placard they wish to hold, the other half will introduce themselves to them, proceed to carry on a series of imaginary introductions. Conclude the activity by having observers wear signs, and range themselves in a line while those without placards "go down the line" as at a reception.

REVIEW

What suggestions do they have for getting more practice in making introductions? For example, they might sponsor further discussions on problems of manners, set up a rotating host and hostess schedule for school parties, take an active part in parent-teacher social gatherings.

REFERENCES

Boy Dates Girl Question and Answer Book, by Gay Head, published by Scholastic Magazines, 1946, 46 pp 25c.

Behave Yourself, by Allen & Briggs, N. Y. Lippincott Co., 1937, \$1.25.

Personality Plus, by Sheila John Daly, N. Y. Dodd Mead, 1946, \$2.00.

HIGH SPOTS

What's the Usage (p. 7)

The over all aim of this series is to provide a strong base from which the student can "take his place with words" in society with more feeling of security.

NOV - 8 1946

COMING NEXT WEEK**October 14, 1946**

Sincerely Yours: How to write informal and interesting letters to friends and relatives; thank-you notes; birthday greetings and notes of sympathy.

Sign Language: Use of period, question mark, exclamation point, and comma.

Sentences: Breathless, Boring, or Brisk?: Sentence structure; types of sentences.

Feature This!: Fifth article in series on *How to Read a Newspaper*: the feature story.

Learn to Think Straight: Elementary logic.

Shop Talk: Medical terminology.

Quiz, short story, Boy dates Girl, vocational guidance, movie, radio and record reviews, sports, etc.

ACTIVITY

After students have read the article, have them put the following sentences to the same testing procedure outlined

(1) All came except she. (2) That ain't so. (3) The people which were here have all gone. (4) That there rooster is a fighter. (5) I wish he hadn't of come. (6) I might could go. (7) I want for you to come at once. (8) The dessert were made with whip cream. (9) Hadn't you ought to ask your mother?

DISCUSSION

Why does careless and slovenly speech create an unfavorable impression? Is there anything "affected" about correct writing and accurate speech? What in the opinion of students is their most common "public enemy" word?

All Aboard (p. 7)**INTRODUCTION**

The work of the Travelers Aid is much like that of a high school committee helping in an orientation program for freshmen and/or new students; it is also similar to that of hall monitors.

ACTIVITY

Have one of the students imagine it is his first day at school. He has many questions about supplies, location of classrooms, where the gym is, etc. Have another take over the role of Travelers Aid and observe how she fulfills the requirements of such work. Is she friendly? Interested? Clear in giving directions? What does class think result of her "helpful advice" would net the "traveler"? Many possible situations will suggest themselves to students.

DISCUSSION

How does the Travelers Aid help society? Is there a Travelers Aid representative in your town or city? How could a student in a strange city use its service? Does one pay for the service? Who does? (Travelers Aid is supported by voluntary contributions and usually solicits through Community Chest fund-raising campaigns.)

The Joke's on You (p. 8)

After a long fact-finding and discussion period, teacher and students will welcome some relaxation. Why not save the last fifteen or twenty minutes for "story-telling"?

ACTIVITY

Invite stories from the class: tall tales, personal adventures, quips, or "situations," such as "My Most Embarrassing Moment."

DISCUSSION

What radio comedians do you most enjoy? Why are their programs more fun to listen to than some others? What's the difference between Bob Hope's joke-telling and Jack Benny's or Fred Allen's?

AIDS

Before the end of the period have students turn to the article and read the ten suggestions for mastering "their technique." At some later date repeat the exercise for another relaxing time.

The "Editorial We" (p. 9)

Some suggestions for acquiring this critical attitude are outlined in the article. To their clipping file of columnists students should add sample editorials from as wide a range of newspapers as are obtainable, concentrating their research on two or three dates, and specific topics such as: U. N., the November elections, one local civic problem. When we come to the major lesson plan which will conclude this series, these clippings will be necessary. Reference: A recommended free film. *Trees to Tribunes* (16 mm. sound, 3 reels. Running time 30 min.) How a paper is made, from wood to production of news. Chicago Board of Education or Chicago Tribune Public Service Office.

Learn to Think Straight (p. 10)

Last week we introduced the problem posed by the syllogism and the sophism. Here is a suggested review sample for the blackboard before students take up today's "thinking straight technique."

Syllogism

1. All horses have four legs.
2. This is a horse.
3. Therefore, this has four legs.

Sophism

1. All horses have four legs.
2. This has four legs.
3. Therefore, this is a horse.

DISCUSSION

What are some of the pitfalls in using such words as "all" or "every" in speaking of a person or thing? Why are examples necessary in backing up a statement? What relation do examples have to statements?

ACTIVITY

Take some remark or statement of "fact" made in class during the past week and have students "sift" it for its logic.

Answers to "Who? Which? What?" (p. 12)

INTRODUCING —: 1-Kenneth to Miss Withers; 2-"How do you do, Mr. Dunn"; 3-start a conversation for them; 4-"Willie Whaley, I'd like you to meet Phyllis Croft, Mark Arbisi and Don Walsek"; 5-"I'm sorry, Stephen, I don't remember your last name"; 6-"Good evening, Mr. Pitt, I'm Raymond Wetzel, 10A"; 7-"Hello, I'm Ray Wetzel. You're new at Central High, aren't you?"; 8-"I'm glad to have met you" or "I've enjoyed meeting you" or "I hope to see you soon again."

LEARN - TO THINK STRAIGHT: 1 and 2 are both examples of illogical thinking.

SHOP/TALK: 1-a, 2-a, 3-b, 4-b.

MISSING LINKS: 1-pound, 2-court, 3-rock, 4-jam, 5-lie.

Teaching Creative Writing

By Sylvia M. Kurson

Sylvia M. Kurson teaches creative writing at the Horace Greeley School in Chappaqua, N. Y. This past summer she gave inspiration to other teachers through her courses in short story writing and the teaching of secondary school English at the University of Maine.

Miss Kurson's ability in developing "creative-writing-minded" students has been amply demonstrated. Each year manuscripts by her students consistently gain top places on judges' ballots for Scholastic Writing Awards. In this article Miss Kurson presents her philosophy of teaching creative writing.—EDITOR

TEACHERS have often said to me, "I can't teach creative writing," or "My students couldn't do creative writing."

My own experience has assured me that a teacher can develop into a creative-writing teacher if she really wants to teach creative thinking and writing; if she can see her students as interesting individuals with a normal equipment of senses and emotions; if she is not afraid of consistent hard work, is not easily discouraged, and genuinely loves the imprint of a student's awakening consciousness.

Creative writing is individualized, highly personalized, "released" writing — the student's perception of himself and of the world around him, the original spring from which he learns to draw fresh water. What does he personally hear, see, taste, feel, smell? How does he personally respond to what his senses tell him? How will he record on paper, as faithfully as he can, his perceptions and his response to those perceptions?

Before a teacher can expect a class to become creative-writing-minded, she must sell the belief: (1) that every student is an interesting human being, with a unique capacity to experience life; (2) that before a student can write creatively he must learn to think creatively.

Creative thinking depends primarily on a consciousness of self. Consider the following questions, which any creative writer must ask before he can begin to write:

- (1) What do *I* want to write about?
- (2) What do *I* think about what *I* want to write about?
- (3) What do *I* feel about what *I* want to write about?
- (4) How can *I* say what *I* think and feel about what *I* want to write about?

In other words, the student by taking stock of himself is beginning to think creatively.

"I guess I haven't anything I want to write about, I can't get going," say the newly creative thinkers, whose introduction to a consciousness of self has made them merely self-conscious.

"Write about something that matters to you. You can get going if you stop worrying about the words and start saying what you feel — or better yet, showing us whatever or whoever makes you feel as you do."

Creative writing, then, is first of all a way of thinking which educates the student into realizing that: (1) anything is worth writing about if it is important to the writer; (2) the most commonplace material can be given new significance by a fresh consciousness; (3) there is no end to what

one can write about, provided the writer is fully conscious.

Whether I am trying to teach creative writing in my regular English classes or in a creative-writing club, my first concern is with degrees and kinds of student-consciousness. I might test a group of neophytes for awareness by asking:

"What is a house?"

The answers differ, from "Four walls and a roof," "A place where people live" to "It depends on how much it costs," "There are so many different kinds of houses that I can't see how you can say what a house is."

The answers teach me a great deal. One student is definition-minded; another is people-minded; a third is money-minded; a fourth is impatient of generalizations.

I draw on the board the child-concept of a house: a rectangular box, facing frontwards, with one chimney, four windows and a door.

I ask: "Is this a house?"

"Not mine." "Oh sure, if *that's* what you mean."

Answerer One is conscious of one house, his; he is identifying himself with his subject. Answerer Two is recognizing, at least dimly, the fact that I am choosing to talk about an elementary, preconceived idea of house.

I say: "All right. Visualize a particular house. Where is it? When did you know it? What did its condition (slope of timbers, backyard, weathering) say of its owners or renters, of where it stood in relation to wind, sea air, sun? What smells, tastes, or both, do you associate with it? A house can be a testimonial of locality, racial heritage, historical period, its inhabitants and you — depending on how conscious of it you are."

From there on, the responsibility rests with the student, who knows or will learn to know, that he must dig into himself hard and deep and long for his own words to represent whatever truth his consciousness is telling him.

As a creative-writing teacher I am certain that: (1) there is no sharper spur to a student's interest in creative writing than the possibility of writing well enough to have his work entered in the Scholastic Awards Writing Contests; (2) those of my students who have placed in the contests have done so not because they were outstanding writers but because *they have looked for their own truths, have found their own way of representing those truths on paper, and have been faithful to their hard-won knowledge that no one else can say exactly what they can say if they find their own words to crystallize their own perceptions.*

What Is Genius?

"I do not believe that genius is an entirely different thing from talent. I am not even sure that it depends on any great difference in the artist's natural gifts. . . . He is supremely normal. By a happy accident of nature seeing life with immense vivacity, as it were at concert pitch, he sees it, with its infinite diversity, in the healthy way that mankind at large sees it."

— W. Somerset Maugham in *The Summing Up*

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School News and Notes

An on-the-spot report of the newly established WOTP (World Organization of the Teaching Professions) conference at Endicott, N. Y., will appear in the October 14 Issue of *Scholastic Teacher*. An interesting footnote from the Endicott conference reported to the press that English has not only replaced French as the world's most widely spoken tongue, but is rapidly becoming the universal language. This poses a special challenge to English teachers.

Teachers will want to read the feature article, by Strang Lawson, Director of Preceptorial Studies, Colgate University, in the August 31 issue of *School and Society*, titled: *Teaching for Peace*. Mr. Lawson discusses the impact of atomic energy upon our world and posts the challenge to all teachers regardless of "particular grades and subjects." Obtainable in most school libraries, a copy may be had from *School and Society*, 15 Amsterdam Ave., New York 23, N. Y. 15c.

The Department of State, Washington 25, D. C. has a limited supply of display posters of the *Preamble of the Charter of the United Nations*. Distribution arrangements to all high school classrooms and to libraries throughout the nation have been made. If your room hasn't a copy, address your request to the *Mass Media Branch, Division of Public Liaison*. List the number of prints desired.

Teachers who have received the assistance of the Booklist Committee of the Secondary Education Board, Fay School, Southborough, Massachusetts, should hereafter send their requests for lists, announcements, and review copies to Miss Esther Millett of Westover School, Middlebury, Connecticut. Miss Millett is the new executive chairman of the committee, succeeding Harrison Reincke.

Under the auspices of the National Religion and Labor Foundation 106 Carmel St., New Haven, Conn., a *National Prize Winning Essay Contest* for Senior High School Students only will be run during the school year 1946-1947.

Contest subjects:

"The Danger of Racial and Religious Prejudice to Democracy"

"The Contribution of Trade Unions to Democracy"

Prizes: First, \$100; second, \$50; third, \$25, all others \$10. For rules and other inquiries write: F. Brainerd Bridgman, Associate Secretary at the above address.